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A GUIDE TO THE
PAINTINGS OF VENICE

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A GUIDE TO THE PAINTINGS OF VENICE,

BEING
AN HISTORICAL AND CRITICAL ACCOUNT
OF ALL THE PICTURES IN VENICE,
WITH
QUOTATIONS FROM THE BEST AUTHORITIES;
AND
SHORT LIVES OF THE VENETIAN MASTERS.

BY

KARL KAROLY,

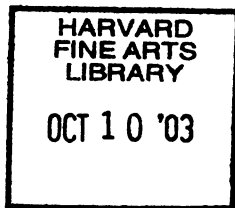
*Author of "A Guide to the Paintings of Florence," "Raphael's Madonnas
and Other Great Pictures," etc.*



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TO
D. E. C.,
IN ACKNOWLEDGMENT OF HER KIND ASSISTANCE,
THIS BOOK IS AFFECTIONATELY DEDICATED
BY
THE AUTHOR.

"Th' unlearned their wants may view,
The learned reflect on what before they knew.'

" I saw in Venice
The true test of the good and beautiful.
First in my judgment, ever stands that school."

—VELASQUEZ.

"All criticism of art must be partial: warped more or less by
the feelings of the person attempting to judge."—RUSKIN.

P R E F A C E

THE success of the author's "Guide to the Paintings of Florence" has led him to compile the following similar work on the "Paintings of Venice," the object of which is to furnish in a convenient form all the practical information necessary for the enjoyment of the paintings by the old masters represented in Venice, and to serve as a work of reference to them.

The 700 pictures in the Academy are described in alphabetical order, and historical information is given where possible, together with the opinions of prominent critics. All the chief paintings (numbering over 500), in the churches, palaces, etc., in Venice are treated in like manner in the order in which they are hung.

The extracts from the criticisms have been selected with a view to giving their most salient points. As the opinions expressed are often conflicting, the reader must be left to draw his own conclusions as to the merits or demerits of the picture. When the judgments of several critics are alike, only one of them is inserted, to avoid repetition.

It is hoped that the varied information given in the introduction, and also the condensed lives of the chief painters of North Italy, which are printed in Part II., will be found useful.

The photographic reproductions have been made from "isochromatic" photographs from the originals by Naya, Venice.

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SHORT HISTORY OF VENICE.¹

—"For a tale to catch
Credulous ears, and hold your hearts in chains,
Had only to begin,—'There lived in Venice.'"
—ROGERS (*Italy*, i. 87).

NO city casts such a spell over the imagination as Venice. Its history is full of dramatic interest, and poets of all nations have found it a fruitful storehouse of plot, incident and character. For more than seven hundred years Venice was a sovereign power, exercising a decided influence on European policy, and gathering into her treasury the wealth of the East. Her fleets were in every sea; her colonies were numerous and thriving; her merchants were princes, and her princes were heroes, and a long succession of great men raised the Republic to a position of supreme celebrity.

The history of Venice is divided into four quite distinct periods:—

1st. The fugitives from the mainland of Aquileia, after the destruction of that place, March 23rd, 421, gather into one nation. The Ducal Government established in 697.

2nd. From 1100 to 1301,—the period of great wars and the Crusades.

3rd. From 1301 to 1520,—the period of scholarship and fine art productions.

4th. From 1520 to 1600,—the period of luxury and display.

The first permanent settlement on the present site of Venice was made at Rivo Alto (Rialto) in the ninth century. The first Doge was chosen in 697, but it was not until 742 that the form of an aristocratic republic was firmly established.

Towards the end of the tenth century, the Doge Pietro Orseolo cleared the sea of pirates, and on the 20th of May, 998, he conquered Dalmatia, and constituted himself protector of the sea. In the eleventh and twelfth centuries the Venetians defeated the Turks and the Greeks, gained vic-

¹ Short sketches of the lives of many of the Doges and of events in their reigns will be found in the text. A complete list of the Doges is given on pages 264-270.

tories over the kings of Hungary, and annexed Istria, Croatia, and other provinces. During the Crusades Venetian ships were engaged as transports, and much of the wealth and greatness of Venice dates from this time. (See account of Crusades in text of Doges' Palace.)

At the beginning of the thirteenth century the Venetian nobility was the most powerful and opulent class in the world, as well as the most polished and enlightened, and was everywhere held in the highest consideration. By the middle of the thirteenth century the flag of Venice was respected on every sea. The rest of the century was largely spent in adjusting the Republic to the new conditions consequent upon its greatly enlarged territory, and with struggles in the colonies, with Genoa and with the Papal See.

"The City of the Sea was the centre of the commerce of the world ; the seas, the skies of many lands, the manners of many nations, were familiar to its people. They stood apart from the political and ecclesiastical trammels of other States. They were citizens of the world ; they handled and gathered the wealth of the world ; they were liberal in thought, cultivated in taste, and sensuous in temperament." (Gilbert, *Cadore*, 302.)

All historians agree that the fifteenth century was the period of the greatest luxury and magnificence of Venice. It was during the Doge-ship of Tommaso Mocenigo (1413-1423) that the Republic reigned supreme. At this time Brescia, Bergamo, and Ravenna belonged to Venice, whose sovereignty was acknowledged in many other places as well ; but during the reign of Francesco Foscari (1423-1457) a series of destructive wars began, and the Republic was finally obliged to relinquish Constantinople. No event in mediæval history had more influence on the destinies of European nations than this victory of the Muslems. In 1477, the year of Titian's birth, Venice lost Lemnos, Mantinea, and Scutari, and many of her possessions in Greece, and at the close of the fifteenth century she was almost totally shorn of substantial power in the East.

The beginning of the sixteenth century was for Venice the beginning of her decadence. The pride of wealth had replaced republican equality by a numerous noblesse. The League of Cambrai (See Doges' Palace) and that monument of Venetian vanity, the "*Libro d'Oro*," were simultaneous. The chief causes of the downfall of Venetian commerce were the discovery of the New World by Columbus, and more especially the passage to India around the Cape of Good Hope, and the rapid growth of Holland, Spain, and England. Something of the decline of Venice was due also to the

inherent vices of her form of government and the luxurious indolence that took possession of her citizens.¹

" Her court where naked Venus keeps,
And Cupids ride the lion of the deeps."

Wars and conquests, commerce and luxury, are not the only things associated with the name of Venice. Here Galileo, in 1609, invented the telescope ; here Loyola, in 1536, organized the Order of Jesus ; here lived Lucretia Cornaro, a Doctor of Laws, Cardinal Bembo, Paolo Scarpi, Marco Polo, Goldoni, Pietro Aretino, and other celebrated personages. At Venice the first book printed in Italy was issued from the press, and at the beginning of the seventeenth century the first newspaper in the world appeared at Venice, being sold for a coin called *gazetta*, hence the name. At Venice, too, appeared the first bill of exchange and the first bank of discount.

In 1797 Venice was conquered by Napoleon and handed over to Austria. During the revolution of 1848 the Republic was again established under the dictatorship of Daniel Manin, but, after a noble defence of seventeen months the Austrians conquered the city and held it until the summer of 1866, when it was ceded to France, as a consequence of the Austrian war with Prussia and Italy, and finally, in the autumn of the same year to Victor Emanuel.

¹ See Molmenti's " Vie Privée à Venise."

VENETIAN PAINTING.

" All passes—art alone
Enduring stays to us ;
The bust outlasts the throne,
The coin Tiberius."

—*R. Browning.*

" I saw in Venice
The true test of the good and beautiful ;
First in my judgment ever stands that school."

—*Velasquez.*¹

" What will Italy be when she has lost her masterpieces, as she has lost the art which produced them ? To-day she is the land of paintings without any painters, the empty cradle of poets."—*T. B. Aldrich.*

THE beginning of Venetian art was Byzantine, and that influence is still apparent in the architecture of the city ; but it is not necessary to go into that subject here, for this book deals exclusively with painting, and chiefly with its development in Venice from the time of the Vivarini until its decline after Tintoretto.

Under the general term of " Venetian Painting " will be included not only the painters who lived and worked in the city of Venice, but also many of the prominent artists of other places in North Italy, for some of the important works of these painters are to be seen at Venice.

It is a noteworthy fact that none of the most famous of the Venetian masters were born at Venice ; consequently it is necessary to mention many of the artists belonging to the different local schools of North Italy, as well as those who received their instruction entirely at Venice. These schools of the surrounding mainland had a great influence on the art of Venice, but its strong naturalistic tendencies kept it from being invaded by that of the southern provinces.

The art of painting began at Venice somewhat later than at Florence, and it was not until the last half of the fourteenth century that the influence of Giotto in Padua commenced to rouse Venice to do and think for herself in art. The earliest known painters in Venice were Semitecolo, Lorenzo, and Stefano Venezio, who flourished about 1350 to 1380.

¹ The sayings of Diego Velasquez, reported by Boschini, in curious Italian verse, thus translated by Dr. Donaldson.

The three chief epochs of Venetian art have thus been defined by Ruskin :—

"The first we may call the Vivarini epoch—bright, innocent, more or less elementary, entirely religious art, reaching from 1400 to 1480 : the second (which we call the Carpaccian epoch), sometimes classic and mythic, as well as religious, 1480 to 1520 ; the third, supremely powerful art corrupted by taint of death, 1520 to 1600, which we will call the Tintoret epoch.

"Of course the lives of the painters run in and out across these limits ; yet if you fasten these firmly in your mind—80, 40, 80—you will find you have an immense advantage and easy grip of the whole history of Venetian art."

In the early part of the fifteenth century the painters in Venice still designed with great stiffness, and in the Gothic taste, but they produced even then many admirably coloured pictures. The leaders of the improved style were some painters of the small island of Murano, near Venice. The first known artists of this place were Quirico, Bernardino and Andrea da Murano, but the great forerunners of the true Venetian painting were the Vivarini. It is generally supposed that there were four persons who painted under this name : Antonio, Giovanni, Bartolommeo, and Alvise, also known as "da Murano." These painters were influenced by the German and Paduan schools, and also by Gentile da Fabriano, who resided some time in Venice.

The chief contemporaries of the Vivarini were the Bellini their rivals, Jacobello del Fiore (fl. 1400-1440), his pupil Carlo Crivelli (fl. 1468-1500), Negroponte (fl. 1450), and the Dominican friar, Domenico Veneziano (c. 1410-1461).

The real founders of the Venetian school, properly speaking, were the three Bellini, who likewise, but in a greater degree, were influenced by Gentile da Fabriano. "With the Bellini the pictorial art of Venice came like Athene, full arrayed in maturity of celestial girlhood, a sight for all men."

Jacopo Bellini, though a good painter, was excelled by his sons Gentile and Giovanni. These talented painters had many disciples, and influenced a great number of artists, both in Venice and on the mainland. In what is generally termed the school of Giovanni Bellini, more than twenty persons received instruction, though only a few of them were really taught by the master himself.¹ There is some doubt

¹ As these so-called pupils of Bellini and of Titian can more easily be designated by the "Table" (see p. xxvi.), they will not be enumerated here.

whether Titian and Palma Vecchio can truly be called his pupils, but they were certainly influenced by him, as was also Giorgione. It is doubtful whether Giorgione had any actual pupils; but he had great influence on Titian, Paris Bordone, Giovanni da Udine, Sebastiano del Piombo, and other prominent painters. The numerous artists who worked in Titian's studio were his assistants rather than his pupils, for Titian taught but little. Tintoretto is often called a pupil of Titian, though he was only a week in his atelier. Schiavone, Lotto, Paolo Veronese, Aliense, and Padovanino were influenced jointly by Titian and Giorgione.

As most of the painters who rose to fame and wealth in Venice were natives of the surrounding territory, it is difficult to draw any clearly marked line between them and those who worked on the mainland. The school of Venice retained its originality for a longer period than any other school of Italy, owing chiefly to the study of nature and certain favourable circumstances. During the last half of the sixteenth and the first part of the seventeenth centuries, the Venetian school held the foremost place in general estimation, and collectors from all parts of Europe were eager to purchase specimens of the school. In the seventeenth century followed the age of the "mannerists" and the decline of art. The chief painters of this period, after Tintoretto, were Palma Giovane, Padovanino, Ricci, and Tiepolo, after whom came Canaletto, Longhi, and Guardi.

"In the sixteenth century painting was not looked upon with the estranging reverence paid to it now. It was almost as cheap as printing has become since, and almost as much employed." (Berenson.)

CHARACTERISTICS OF VENETIAN PAINTING.

"There Titian, Tintoret, and Giambellin,
And that strong master of a myriad hues,
The Veronese, like flowers with odours keen,
Shall smite your brain with splendours; they confuse
The soul that, wandering in their world, must lose
Count of their littleness, and cry that then
The gods we dream of walked the earth like men."

—J. A. Symonds.

The characteristics which, as a whole, impress a specific distinction on Venetian painting, though easily recognised, are not so easily analysed and defined. The Venetian school is acknowledged to be the first in colour, but it is often too

hastily assumed that its character was gay and joyous in consequence. On the contrary, the general style of Venetian altarpieces is grave, and it is remarkable that in expression no school in Italy is more serious. We do not find the smiling countenances of Leonardo da Vinci, Correggio, or Raphael, but a pensive, almost pathetic look in Venetian holy families, and grave, sedate, and very dignified countenances in Venetian portraits.

Sir Joshua Reynolds justly characterized the mode of composition and execution peculiar to the Venetians as the *decorative style*. This involves a strange luxury of arcades, porticoes, balconies, and staircases, and of rich silks and draperies, which was somewhat detrimental to the ideality of the subject. It is quite true that the Venetians never attained the "holiness" and purity of certain Florentine artists, nor the sublimity of Michael Angelo ; but they realized all the splendour and beauty of the sensible and material world, and thus completed pictorial art in another manifestation. The Venetians were the greatest and most positive realists of the age, without sacrificing beauty of line, and at the same time they may be called idealists in colour at least. "The ideas which the Venetians convey to you are of noble, beautiful, and consistent things." (Ruskin.)

Many reasons have been given to account for the great superiority of the colouring in Venetian pictures, such as the influence of the surroundings, the colour of Venice itself, the bay and lagoons, and the constant intercourse of her people with the "gorgeous" Orient.

The speciality of the Venetians consists in seeing that "shadow is not absence of colour, but is, on the contrary, necessary to the full presence of colour ; every colour in painting must be a shadow of some brighter colour, and a light to some darker one, all the while being a positive colour itself. And the great splendour of the Venetian school arises from their having seen and held from the beginning this great fact : that shadow is as much colour as light, often more. . . . Observe that this is no matter of taste, but fact." (Ruskin.)

Colour certainly had some effect upon the Venetian painters in their choice of religious subjects. "They were especially fond of cardinals, because of their red hats, and they sunburnt all their hermits into splendid russet brown." (Ruskin.) They were worldly in these representations, for to them religious faith was not mystical or visionary, but practical. In Venice there was no conflict between art and religion, no reaction against a previous excessive piety.

There was a constant restraint of papal power, and a subordination of the priestly to the lay element. Ecclesiastics were carefully excluded from her councils, and in her cloisters and monasteries there was a freedom unknown to similar establishments on the mainland.

Titian, Tintoretto, Veronese, and other Venetian artists were men of the world, men of pleasure, wealthy, urbane, independent, but never mystics or philosophers. They did not believe that the Madonna really sat on a pedestal, as represented, or that St. George, St. Francis, or other saints stood thus beside her. There were few places so frequently connected with religious legends as Venice; the city was founded under the protection of St. Theodore, and grew under that of St. Mark, whose body was brought to Venice. Numerous legends were connected with these and other saints, and with a piece of the "True Cross," belonging to a Venetian monastery, and these legends were frequently represented by her painters; but the great pictures of Venice owe their inspiration chiefly to the patriotism of her citizens, for with them patriotism was a devotion.

Amongst Italian cities Venice was unique, not alone from her position, but on account of the tranquillity of her government as well. No petty quarrels or intrigues of despots disturbed the peace of a city inhabited by merchants who were princes, and by a free-born people who never saw war within their midst.

The uninterrupted sequence of the Republic, the victories of the Venetian fleets, the patriotism of the wealthy citizens, and the splendour of the public buildings, furnished many subjects and places for decorations illustrative of Venetian history.

"Once did she hold the gorgeous East in fee,
And was the safeguard of the West; the worth
Of Venice did not fall below her birth,
Venice, the eldest child of Liberty.
She was a maiden city, bright and free,
No guile seduced, no force could violate;
And when she took unto herself a mate,
She must espouse the everlasting Sea." — Wordsworth.

VENETIAN MANNER OF PAINTING.

"What a delicious breath *painting* sets forth!
The violet bed's not sweeter."

Boschini gives some details as to the manner of painting adopted generally among the Venetian artists. He says that they did not sketch from the living model, but when

their sketches were dry they then used "nature" to correct the faults of their imagination. After this they laid on the flesh tints, using principally earthy colours, avoiding varnishes. This subject is more fully treated in the discourses of Sir Joshua Reynolds. He speaks of the rich full colours scattered in profusion over the surface of the picture, but harmonized and united by shadows glowing with soft and mellow half-tints, producing a fascination to the eye that is wholly indescribable. "The Venetians are certainly the first decorators of the world ; but it must be admitted that they appeal more to the eyes than to the soul, they charm the sight more than they touch the heart." (Yriarte.)

The Venetians frequently made alterations in the first outlines of their compositions. The darks were in most cases painted much lighter than they were ultimately to be ; although roughness was avoided, solidity was not restricted to the lights. The grounds were not often seen through any portion of the work, and no part was finished at once. The great object of the Venetian masters was the perfection of colouring. "The Venetian process was divided into the blotting of the masses, solid painting, sharp touching, scumbling, and glazing." (Eastlake.)

A further account of the Venetian manner of painting will be found in the biographies of Titian, Tintoretto, etc.

In Venice particular attention should be given to the works of Giovanni Bellini, Tintoretto, and Paolo Veronese, not of course neglecting Titian, but remembering that Titian can be equally well studied in other galleries in Europe, whereas the others named can best be seen and judged of in Venice.

THE SCHOOLS OF NORTH ITALY.

THE SCHOOL OF PADUA.

The tendency of Italian art in the fifteenth century was towards segregation, and nowhere more so than in the north, where each town moved in a groove of its own. One of the most important of these local schools was that of Padua, where the principles which governed classical art were first and most distinctly applied to painting.

The founder of this school was Francesco Squarcione, an indifferent painter, but excellent teacher (1394-1474), who had travelled extensively in Italy and Greece. On his return he filled his workshop with models and casts from the antique, and required his numerous pupils (said to have been 137) to study from them, which gave their works a style of

conception and treatment more plastic than pictorial. This characteristic is especially noticeable in A. Mantegna and Gregorio Schiavone, with whom the school of Padua reached its culmination during the last half of the fifteenth century.

Padua was famous early in the fourteenth century for the works of Giotto and others, but it was not until the time of Squarcione (literally "The Boaster," or "Bully") that she had an indigenous school. Other artists of this school were Dario of Treviso (fl. 1469); Jacopo Montagnana (fl. 1469-1500); Marco Zoppo, of Bologna (fl. 1468-1498). The influence of the Paduan school was felt beyond the Po, and it rose to great distinction.

SCHOOL OF VERONA.

One of the most important of the local schools in North Italy was that of Verona, which soon took the lead of many others. Early in the fourteenth century Altichiero da Zevio and Jacopo d'Avanzo,¹ a native of Verona, painted there about the same time. In the sixteenth century the glory of Veronese artists culminated in Paolo Cagliari. Between these extremes a number of prominent painters flourished in Verona, among whom were "Pissanello" (c. 1380-1456), famous for his medals and portraits; two Stefanos; Giovanni Badile (fl. 1413-1433); Domenico Morone (called "Pelacane," "The Tanner" 1442-1508); and his son, Giov. Francesco; Liberale (1451-1536); Buonsignore (1455-1519), who was influenced by Mantegna when in Mantua, as was Giov. Carotto (1470-1546), both pupils of Liberale.

Among other painters of this school may be mentioned Girolamo dai Libri ("of the Books," 1474-1556), whose colour was very rich; Paolo Morando, better known as Cavazzola (1486-1522), a pupil of the Morones and the great one of the school before Paolo Veronese; Francesco Torbido, called "Il Moro" (1486-1546); Riccio, called "Brusasorci" ("The Rat-burner") (1494-1567); and Antonio Badile (1517-1560), whose importance lies chiefly in the fact that he was the uncle and master of Paolo Veronese.

SCHOOL OF BOLOGNA.

Among the early painters at Bologna were Vitale, called "delle Madonne" from his frequent representations of the Virgin (fl. 1320-1345); Andrea da Bologna and Lippo Dalmatii, his followers; Simone, called "Il Crocifissato"

¹ Not to be confounded with Jacopo d'Avanzo of Bologna, nor Jacopus of Verona, painters of very inferior merit.

("The Painter of Crucifixes"); Cristoforo, his contemporary; and Jacopo degli Avanzi.

About 1470 the Ferrarese painter, Francesco Cossa, opened a school in Bologna; he was followed in 1483 by Lorenzo Costa, and they may be considered the founders of the school. The most eminent scholar of the latter was Raibolini, commonly called Francia, an abbreviation of his first name (1450-1517), celebrated for his portraits, whose sons, Giacomo and Giulio, were his pupils. Timoteo Viti (or della Vite, 1469-1523) was also his pupil and the master of Raphael.¹ The other painters of Bologna, having no works in Venice, will not be noted here.

SCHOOL OF LOMBARDY.

Another school of North Italy which was characterized by strong individuality was the Lombard, in which may be included all those painters who flourished in the Milanese territory, comprising Milan, Pavia, Cremona, Vercelli, etc.

The artist who early exercised the greatest influence in this school was Vincenzo Foppa the elder (*vecchio*) (fl. 1456), who probably had studied under Squarcione. His chief scholars and imitators were Ferramola (d. 1528), the master of Moretto; "Bramontino" (c. 1450-c. 1526), who exercised a great influence over Bernardino Luini (c. 1470-c. 1530) and Gaudenzio Ferrari (c. 1484-c. 1550). Other Lombard painters were Borgognone (c. 1450-1523); Buttione (fl. fifteenth century); Martino and Albertino Piazza, of Lodi; Giov. Messone; and Boccacio Boccacino, of Cremona (c. 1460-1525). About 1484 Leonardo da Vinci (1452-1519) went to Milan and exercised an extraordinary influence on the Lombard school of painting. Leonardo's chief pupils were Sala (or familiarly "Salaino," "The Little Sala"); Cesare da Sesto, a friend of Raphael; and Sodoma.

THE SCHOOL OF FRIULI.

The works of the earliest Friulian painters, chiefly at Udine, were very dry and mechanical in style, and the first to raise art there to a higher level was Martino da Udine, known as Pellegrino da San Daniele (c. 1465-c. 1547). His nickname probably meant the "Stranger," rather than the "rare" or exceptional artist. A more powerful painter was Pordenone (1483-1539). His relative Bernardo Licinio was his pupil, and a poorer painter. Pordenone's favourite

¹ See Karl Károly's "Raphael's Madonnas and other Great Pictures" (London, Bell, 1894, p. 3).

disciple and assistant was Pomponio Amalteo (1505-1584), whose works are chiefly at Udine. Another pupil was Giov. Maria Zaffoni, commonly called Calderari (died c. 1570).

SCHOOL OF FERRARA.

There was no painter of any importance in Ferrara in the fourteenth century, and it was not until the second half of the fifteenth century that the true Ferrarese school was founded by Cosimo Tura, called "Il Cosmé" (c. 1420-c. 1498), and Francesco Cossa (c. 1430-c. 1485). A better painter was Ercole Roberti de' Grandi (c. 1440-1495) who probably accompanied Cossa to Bologna. Other followers of Tura and Cossa were Panetti, "Il Frarré" (fl. 1480), who founded a school at Modena, which produced Correggio; Lorenzo Costa (1460-1536), the most eminent of Tura's pupils, and called "the Perugino" of the Ferrarese school, while Ercole Grandi di Giulio Cesare is termed its "Raphael." Dosso Dossi was the greatest colourist of this school; his chief pupil was Girolamo da Carpi (d. 1556). The best known painter of Ferrara was Garofalo (1481-1559).

SCHOOL OF VINCENZA.

There were not many important artists in this school, but Bartolommeo Montagna (c. 1450-1523) obtained great renown. His son, not his brother, Benedetto, was a painter of little merit, as was likewise Fogolino (fl. 1523). Marescalco (Giov. Buonconsigli, fl. 1530) held a high rank in this school, but his later works are thoroughly Venetian.

SCHOOL OF BRESCIA.

This town produced Ferramola (d. 1528), and three remarkable painters: Savoldo (who was a very old man in 1548), Romanino, and Alessandro Bonvicino, called Moretto (c. 1498-c. 1556), who was by far the finest painter of the three. His most distinguished scholar was Giov. Battista Moroni (c. 1525-1578). Most of the Brescians of second-rate importance were pupils of Romanino.

OIL PAINTING.

At first oil was probably only used as a vehicle for the colours adopted in tempera and with the ground prepared in plaster, but as this method was very rude and imperfect, the introduction of oil painting in the modern sense may be said to date from the time of John van Eyck (c. 1390-1441), who used a varnish composed of linseed or nut oil mixed

with some resinous substance, which was more siccative than the oil vehicles previously employed, and possessed the property of drying without exposure to the sun or artificial heat. The oil painting of the early Flemish masters was, strictly speaking, (oil) varnish painting, the grounds employed being identical with those used in tempera.

A method of painting in oil was known to the monk Roger, surnamed Theophilus, who explained it in his manuscript written in the eleventh century. It seems also to have been known in England, as an edict of Henry III., dated 1239, orders his treasurer to pay 117 shillings and 10 pence to buy *oil*, varnish, and colours, to pay for *paintings* at the Royal Palace, Westminster.¹ A portrait of Richard II., dated 1377, and one of Henry IV., both said to be in oil, are preserved in England. Experts have declared that the picture of the Virgin by Tommaso da Modena, a painter of the fourteenth century, in the Belvedere, Vienna, is in oil, as well as the *ancona* by Serfino de' Serafini, dated 1385.²

Some of the old masters used canvas on panel, or on this a coat of plaster, so that they could paint in tempera and glaze in oil. The Van Eykes and their school perfected the art, and one of their scholars, probably Roger of Bruges (Roger van der Weyden), mentioned by Vasari as "Ruggieri," introduced the knowledge of it into Italy; but it is a curious fact that none of the German writers of the period mention oil painting. Antonello da Messina probably learnt the process from some of these painters in Italy itself, and when he went to Venice he taught it to Bellini and other artists.³

TEMPERA PAINTING

(or Distemper Painting).

The term signifies that the colours are "tempered," or mixed.

Tempera painting is a method of painting in which the colours are mixed with any binding medium soluble in water, such as yolk of egg and white of egg beaten together and mixed with an equal quantity of milk, fig-tree sap, vinegar, wine, etc. The ground was generally a smooth

¹ See Walpole's "Anecdotes of Painting" (1762), i., p. 6.

² For a complete account of this subject, see Leclanché's French translation of Vasari (Paris, 1840), iii., pp. 7-20.

³ Sir A. Henry Layard says (ii. 396) that, properly speaking, Leonardo da Vinci was the founder of the Italian process of oil painting. See "Life of Antonello," p. 227.

board or panel, or canvas covered with chalk or plaster mixed with gum, this ground itself being frequently called "distemper."

Tempera painting has some advantages which are admitted even by modern artists, such as brilliancy of effect and prismatic force when used in solid and opaque tints by a painter who is certain of his work ; but it is dull and less transparent than oil.

GLAZING.

GLAZING is the laying of thinly transparent colours, diluted with a considerable quantity of vehicle, which allows the work beneath to appear distinctly through, but tinged with the colour of the glaze.

The Venetian painters, Titian especially, largely employed this process, advancing their pictures as far as possible with solid, opaque colour, and upon this ground glazing repeatedly the richest and purest colours.

SCUMBLING.

SCUMBLING resembles glazing in that a very thin coat is spread lightly over portions of the work, but the colour used is opaque instead of transparent.

IMPASTING.

IMPASTING is the term applied to laying colours in thick masses on the lights. It helps to produce the appearance of roundness and relief.

TERMS, ETC., USED IN ART.

AUREOLA.—The circle of rays surrounding the head of Christ and saints.

BLENDING.—The process of fusing, or “melting,” pigments by means of a soft brush.

CAMÁIEU.—A painting in which there is only one colour. When the ground is grey the French call it *grisaille*.

CHIAROSCURO (“Clear-obsure”).—The art of distributing lights and shadows in painting so as to give effect to the composition.

DISTEMPER.—See under “Tempera Painting,” p. xxiii.

FORESHORTENING.—The representation of objects on a plane surface as they appear to the eye when viewed at an oblique angle.

FRESCO.—Painting on walls with water-colour on fresh plaster.

GRADINO.—A painting intended for an altar ledge ; same as **PREDELLA**.

GUMPTION.—The art of preparing colours.

IMPASTO.—The thickness of the layer or body of pigment applied to the canvas.

MORBIDEZZA.—Softness and delicacy of style in the colouring of flesh.

PORTELLE.—Sides of an altarpiece.

QUADRO.—Italian for “picture” ; **QUADRI** is the plural.

REPLICA.—A copy of an original picture made by the same painter.

SMORFIA.—An exaggerated emphasis of tenderness ; literally “grimace.”

TONE.—The prevailing colour of a picture, or its general effect.

TRIPTYCH.—A picture or altarpiece in three compartments ; **DIPTYCH**, the same in two compartments.

TABLE OF THE VENETIAN SCHOOL, SHOWING THE CHIEF PUPILS OF THE VIVARINI, BELLINI, AND TITIAN.

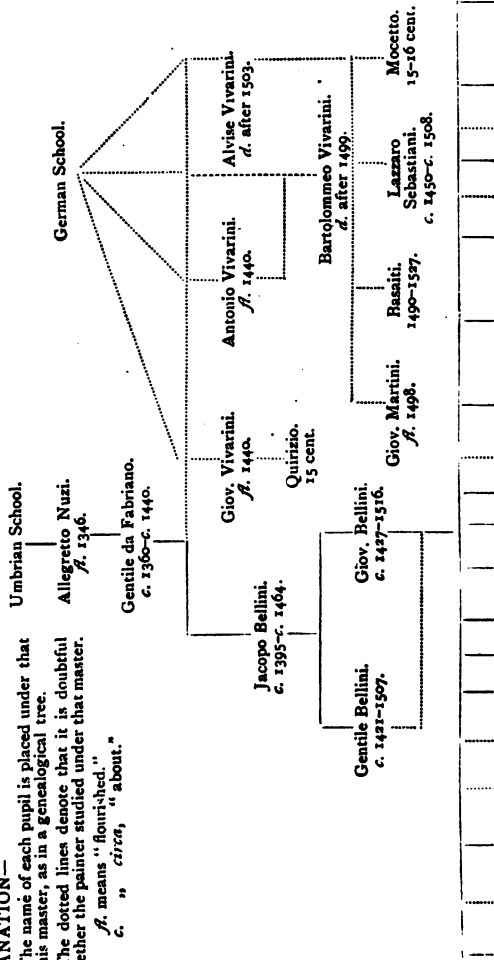
EXPLANATION—

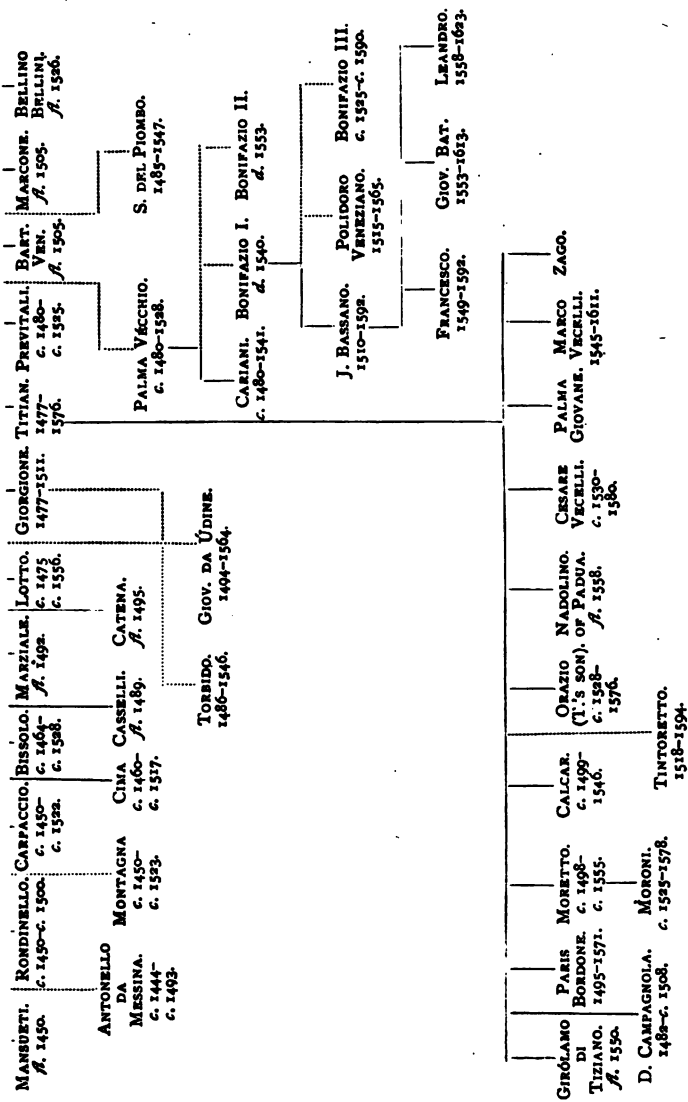
The name of each pupil is placed under that of his master, as in a genealogical tree.

The dotted lines denote that it is doubtful whether the painter studied under that master.

f. means "flourished."

c. " *circa*, "about."





THE ACADEMY.

"The whole world without art and dress
Would be one great wilderness."—*Butler*.

The ACADEMY ("Accadèmia delle Belle Arti") is open on week-days during the months of October to March inclusive, from 9 a.m. to 3 p.m., and during the months of April to September inclusive, from 10 a.m. to 4 p.m.;¹ admission, one franc; and on Sundays from 10 a.m. to 2 p.m., free. It is closed on New Year's Day, Easter Sunday, and on other legal holidays.

The building occupied by the Royal Academy of Fine Arts ("Reale Accadèmia delle Belle Arti") is situated on the Grand Canal, near the Iron Bridge (a steamboat, "vapore," station). It was formerly a convent belonging to the Church of Santa Maria della Carità ("Holy Mary of Charity"), and was built in 1552 by Paládio. Much of it was burnt in 1630, and additions have since been made to it, so that little of the original building now remains. It was for some time used as a barracks, but it was subsequently altered and adapted to its present purpose.

About 1670 a Venetian gentleman founded a School of Art at Venice, and a century later another School of Art, under the support of the State, was in existence, and flourished until the fall of the Venetian Republic. In 1807 the present Academy was founded by a decree of Napoleon.

The pictures here have been brought together, partly from the monasteries and ecclesiastical corporations, after their abolition; partly from ancient churches and chapels, demolished or applied to other purposes; and partly through presents and purchases made in modern times. The chief private collectors to whom the Academy is indebted are Girólamo Contarini, Ascánio Molin, and Bernardo Renier. The Gallery comprises at present 730 pictures, arranged in 20 rooms, besides numerous drawings and a few statues.

The works here are thoroughly representative of the birth, maturity, and decline of Venetian painting, and are interesting alike to the student of art, and to those who care only

¹ The Academy will eventually be open during these hours, but at present it is open all the year from 9 to 3 on week-days.

for the beauties of Venetian colouring. The works of some of the masters of North Italy can scarcely be met with elsewhere, but unfortunately Titian and some other prominent Venetian painters are not as well represented as might be expected.¹

"The Gallery of Venice is a feast of colour, and a dream of artistic beauty. You glide to it in a gondola, with the Grand Canal before you, and the decaying architecture of the Renaissance around you ; you enter its cloister, ascend its somewhat dingy staircase, and emerge into the long succession of spacious rooms, whose grave quiet is in strange contrast with the glowing pictures on the walls." (Radcliffe, p. 548.)

As the collection of pictures in the ACADEMY has just been re-arranged, the system of classification adopted for it in this book is an alphabetical one. All the paintings by every old master represented in the Academy will be found described under his name, with a cross-reference to his family, or, less usual, appellation, where necessary.²

The arrangement of the pictures is now, as far as possible, according to Schools. The numbering is consecutive, beginning with the room at the head of the stairs.

Short lives of the chief painters of North Italy will be found in Part II. The dates of the other artists represented are given in the text.

¹ An account of the Venetian School and its characteristics will be found on pages xiv. and xvi.

² The names by which the old masters are most generally known are the ones used throughout in this book : for instance, Tiziano Vecellio is called *Titian*, and Jacopo Robusti *Tintoretto*.

LIST OF THE MOST IMPORTANT PICTURES IN THE ACADEMY.

1. FIORE (JACOBELLO DEL).—Coronation of the Virgin.
10. LORENZO (VENEZIANO).—Altar-piece in eighteen compartments.
21. * SEMITECOLO.—Altar-piece, Coronation of the Virgin, etc.
33. * VIVARINI (ANTONIO and JOANNES).—Coronation of the Virgin.
36. * CIMA.—Madonna Enthroned with Saints.
38. ** BELLINI (GIOV.).—Madonna with six Saints.
39. * BASAITI.—The Calling of the Sons of Zebedee.
40. ** TITIAN.—Assumption of the Virgin.
41. * TINTORETTO.—Death of Abel.
42. ** " Miracle of St. Mark.
43. * " Adam and Eve.
44. * CARPACCIO.—Presentation of Christ in the Temple.
47. * VERONESE (PAOLO).—Madonna and Saints.
48. FABRIANO (GENTILE DA).—Madonna.
52. FRANCIA.—The Holy Family.
69. BASAITI.—The Agony in the Garden.
70. PREVITALI (Ascribed to).—Madonna and Saints.
76. * MARZIALE (MARCO).—The Supper at Emmaus.
79. BISSOLO.—Christ Presenting the Crown of Thorns to St. Catherine of Siena.
104. BASTIANI (or SEBASTIANI).—Three Saints of the Franciscan Order.
151. PELLEGRINO.—The Annunciation.
156. UDINE (GIOV. DA).—Madonna and Saints.
166. * MARCONI (ROCCO).—Descent from the Cross.
203. * VERONESE (PAOLO).—Feast in the House of Levi.
- 205-208. " " Episodes in the Life of St. Christina.
213. * TINTORETTO.—The Crucifixion.
217. " Descent from the Cross.
220. * PADOVANINO.—The Marriage Feast at Cana.
221. * TINTORETTO.—Madonna in Glory with Saints.
222. * " Portrait of a Man.
232. " The Woman taken in Adultery.
236. " Portrait of Antonio Capello.
245. " Portrait of Jacopo Soranzo.
260. * VERONESE (PAOLO).—The Annunciation.
277. BONIFAZIO I.—SS. Matthew and Oswald.
278. * " The Woman taken in Adultery.
280. * " SS. Bernard and Sebastian.
281. * " The Adoration of the Magi.
284. BONIFAZIO II.—The Saviour Enthroned with Saints.

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291. * * BONIFAZIO I.—Dives and Lazarus.
 295. " " " The Judgment of Solomon.
 297. GIORGIONE (Attributed to).—Portrait of a Venetian noble holding a glove.
 301. PALMA VECCHIO.—Portrait of a woman.
 302. " " " St. Peter Enthroned with Saints.
 303. * PORDENONE.—Portrait of a Woman.
 309. BONIFAZIO II.—Christ with His Disciples.
 310. PALMA VECCHIO.—Christ healing the daughter of the Canaanite woman.
 316. * PORDENONE.—San Lorenzo Giustiniani surrounded by Saints.
 317. MARCONI (ROCCO).—The Saviour with SS. Peter and Andrew.
 320. * * BORDONE (PARIS).—The Fisherman presenting St. Mark's Ring to the Doge.
 321. PORDENONE.—Madonna of Mercy of the Carmelites.
 331. * MORETTO.—St. Peter.
 400. TITIAN AND PALMA GIOVANE.—Pietà.
 464-469. LONGHI (PIETRO).—Several *genre* subjects.
 516. ATTRIBUTED TO PALMA VECCHIO AND GIORGIONE.—An Episode of St. Mark and Fisherman.
 562. * MANSUETI.—Miracle of Holy Cross.
 563. BELLINI (GENTILE).—Miraculous Cure of Pietro di Ludovico.
 564. MANSUETI.—Miracle of the Holy Cross.
 566. CARPACCIO.— " " "
 567. * BELLINI (GENTILE).—Procession in Piazza San Marco.
 568. * BELLINI (GENTILE).—*Recovery of a Relic of the True Cross.
 571. * MANSUETI.—St. Mark preaching at Alexandria.
 572-580. * CARPACCIO.—Nine pictures, illustrating the Legend of St. Ursula.
 587. MESSINA (ANTONELLO DA).—The Virgin ; or, A Nun Weeping.
 588. * MANTEGNA.—*St. George.
 592. * CIMA.—Tobias and the Angel.
 595. * BELLINI (GIOV.).—Five small Allegorical Subjects.
 596. " " " Madonna.
 599. BOCCACCINO.—Christ Washing the Feet of the Apostles.
 600. " " " Madonna and Saints.
 607. VIVARINI (ALVISE).—Madonna Enthroned with Saints.
 610. * BELLINI (GIOV.).—Madonna between SS. Paul and George.
 611. * CIMA.—The Incredulity of St. Thomas.
 613. BELLINI (GIOV.).—Madonna with SS. Mary Magdalene and Catherine.
 625. * VIVARINI (ANTONIO and GIOV.).—Madonna Enthroned with Saints.
 626. * TITIAN.—Presentation of the Virgin.

DETAILED DESCRIPTION OF ALL THE PICTURES IN THE ACADEMY.

Albarengo. See **Venetian School.**

555. **Alberti** (Francesco). Venetian painter living in 1550; pupil of Battista del Moro.—Madonna. At the sides, St. Mark and St. John the Evangelist; below are the portraits of Giov. and Marco Marcello, the donors of the picture. This picture, which was formerly in S. M. Maggiore, has been ascribed to Battista del Moro, but Cav. Botti and others assign it to his pupil **Alberti**. Canvas: 10 ft. 10½ in. by 6 ft. 7 in.

565. **Alboni** (Paolo). Bolognese: 1671 (?)—1734. He painted at Rome, Naples, and Vienna. Was an imitator of Ruysdael.—The Pastor. Presented by Molin. Panel: 1 ft. ½ in. by 1 ft. 6¾ in.

Allemagna (Giovanni d'). See **Vivarini**.

Amerighi (Michael-Angelo). See **Caravaggio**.

Andrea da Murano. See **Murano**.

Andrea (Vicentino). See **Michieli**.

587. **Antonello da Messina.** The Virgin; or, a Nun Weeping ("L'Addolorata"). A doubtful picture by the master who introduced oil painting into Venice. On wood: 1 ft. 6½ in. square.

"If the beautiful Mater Dolorosa be really his, he deserves high praise; but the correctness of the ascription seems very doubtful." (Lindsay.)

"The colour is dark and olive. This looks like the work of an aged painter. . . . It is not a pleasant picture, and far inferior in interest to the other examples of Antonello in this Gallery." (Eastlake.)

590. — Virgin Annunciate. Another doubtful work of this

painter, formerly in the Sala dell' Anti-Collegio of the Doges' Palace. On wood : 1 ft. 6 in. by 1 ft. 1½ in.

"The colour is rich, but heavy and raw, and laid on at one painting in the manner of Basaiti. The handling and the name do not exactly correspond." (C. & C.)

589. — Christ at the Column. A repulsive picture, in which the agony of the Saviour is depicted with painful minuteness. Formerly in the Manfrini Gallery. Panel : 1 ft. 4 in. by 1 ft. 1½ in.

"The vulgar type and the coarse form in which suffering is expressed bespeak a nature incapable of rising to the refined realism of the Tuscans. . . . Minute finish is combined with smoothness and lustre." (C. & C., "N. It." ii. 93.)

"The head of Christ is wild and superb." (Paul Mantz.)

586. — *Portrait of a Young Man. Formerly in the Manfrini Gallery. Panel : 10½ in. square.

"The whole face is admirably modelled, with subtle gradations in the rich brown complexion, but assisted by little or no shadow. The execution and taste of this picture are about as perfect as anything to be found in the Gallery." (Eastlake.)

Antonio da Murano. See **Vivarini**.

Avanzi. See under Venetian School.

162. **Badile** (Antonio). Christ and the Woman of Samaria at the Well. In the background, SS. Jerome and Francis, and figures on horseback. On wood : 10 in. by 1 ft. 1½ in.

Bagati (or Bagatti-Valsecchi). Portrait of the artist Francesco Hayez, in miniature, on porcelain.

438. **Balestra** (Antonio). The Annunciation. Formerly in the old Academy of painting. Canvas : 5½ ft. by 6 ft. 9 in.

Barbarelli (Giorgio). See **Giorgione**.

Barbatelli (Bernardino). See **Poccetti**.

58. **Baroccio** (Federico). Ecce Homo. On wood : 1 ft. 3¼ in. by 9¼ in.

68. **Basaiti** (Marco). St. James the Apostle. St. James wears sandals and a red pallium, rich in tone. His head is rather large for his body, and his features lack expression. On wood : formerly in the Convent of the Miracoli.

68. — St. Anthony the Abbot. Originally part of the diptych of which the above-mentioned was the companion panel. On wood. St. Anthony wears a dark grey robe, with red hood. At his feet is a bell, his traditional emblem.

"Something in these pieces recalls the SS. Jerome and Augustine in this Gallery by Catena." (C. & C.)

108. — Dead Christ with Two Angels. This picture resembles the work of Bellini in style and feeling. These three panels were formerly in the Convent of Santa Maria dei Miracoli : 1 ft. 4 in. by 4 ft. 2½ in. Rio remarks that the history of art offers few compositions more exquisite and more pathetic than these which are attributed to *Basaiti*.

87. — Head of Christ. Formerly ascribed to Bellini. Canvas.

"This picture attracts attention by its admirable drawing, colour and chiaroscuro. Indeed, it possesses all the essential elements of excellence in pictorial art. The head is admirably foreshortened. The delicate and refined features wear an expression of extreme benevolence." (Eastlake.)

69. — The Agony in the Garden ; or, Christ on the Mount of Olives. The scene is imagined as observed from the high portico at the sides of which stands (left) St. Francis, reading ; behind him is St. Louis, King of France ; on the right are SS. Mark and Dominick. Christ is seen kneeling in the middle distance, while the disciples are represented sleeping at the foot of a rock. The lamp is a quaint device, similar to those used on altars. This picture was formerly in San Giobbe. It is signed and dated 1510. On wood : 11 ft. 11½ in. by 7 ft. 3 in.

"The still pathos of nature is remarkable in this picture, where the fading light and the leafless trees seem to point to a new morrow and a new summer." (Mrs. Jameson.)

"A lovely example of the religious school." (Ruskin.)

"Theatrical and unreal in the highest degree. Objectionable are the hardness of the drawing, the want of transition from light and shade, and the opaque substance of the colour." (C. & C.)

107. — St. Jerome kneeling at the foot of a Rocky Bank. Presented by Molin. Panel : 1 ft. 9½ in. by 1 ft. 4½ in.

"The forms are square." (C. & C.)

"The refined taste, the delicate execution, and subtle sense of colour which usually distinguish *Basaiti's* work are all absent from this picture." (Eastlake.)

39. — * The Calling of the Sons of Zebedee. The Saviour, accompanied by James the Great, and John the Evangelist, has reached a bleak and rocky shore, intended to represent the coast of the Sea of Galilee. James kneels to receive the blessing, John steps out of the boat. This picture was formerly in Sant' Andrea della Certosa. It is signed and dated 1510. Ridolfi and Lanzi consider this his masterpiece. The humility of the brothers, and the *naïveté* of their attitudes is admirably rendered. On an arched panel : 15 ft. by 8 ft. 7 in. There is a replica of it in Vienna.

"Merely a vividly depicted scene of every-day life, with a landscape background." (Woltmann.)

"The great landscape is washy, and the trees brown and dull. **Basalti** here is not only inferior to Cima, but inferior to himself." (J. Gilbert, "Landscape in Art.")

"The sharply-defined features of the figures have little or no expression, and indeed the chief interest of the picture centres in the distant landscape." (Eastlake.)

104. **Bastiani** (Lazzaro) or (Sebastiani). Three Saints of the Franciscan Order. St. Onofrio is on his tree, at the sides, St. Mark and St. Jerome sitting. Some consider that the figure in the tree is St. Francis, or, according to the Italian catalogue, St. Anthony of Padua, and those below St. Bonaventura and another saint. This picture was formerly in San Giuliano. On a *cartello* fastened to the tree is the artist's signature. Panel: 9 ft. 6½ in. by 4 ft. 3½ in.

"The treatment is in oil, the tones being low, and the medium viscous." (C. & C.)

100. — The Nativity. This was once attributed to Parentino. It was formerly in the church of the Island of Sant' Elena, Venice. It is mentioned by Boschini as of "the old manner." Panel: 6 ft. 2 in. by 6 ft. 4½ in. At the sides are SS. Eustace and James, SS. Nicholas and Mark.

"The colour is clear and shaded in grey, producing something of the effect of emptiness." (C. & C.)

561. — The Gift of the Relic. Filippo Mazeri returning from Jerusalem, where he had been combatting the infidels, presents a relic of the True Cross to the brotherhood of San Giovanni Evangelista, 1370. Painted towards the close of the fifteenth century for the Scuola di S. Giov. Evangelista. On canvas: 10 ft. 5½ in. by 14 ft. 4 in.

168. — Descent from the Cross. The Virgin supports the body of Christ, while the Magdalene kneels at His feet. St. John, Joseph of Arimathea, Nicodemus and Mary Cleophas complete the scene. The picture has been made square at the top. It was formerly in San Servero. Canvas: 9 ft. 3 in. by 5 ft. 5¾ in.

"Looks like a school piece." (C. & C.)

Zanetti says that the master never did anything better; but the annotators of Vasari call it "an ugly thing."

398. **Bassano** (Francesco da Ponte). Christ bound to the Column. Canvas: 1 ft. 9 in. by 3 ft. 7½ in.

409. — Landscape, with Shepherds.

394. — Christ in the House of the Pharisee. Canvas each: 2 ft. 6½ in. by 3 ft. ¾ in.

— Weavers. Canvas : 2 ft. $2\frac{1}{2}$ in. square.

414. — Christ carried to the Sepulchre. Canvas : 2 ft. $6\frac{1}{2}$ in. by 4 ft. $4\frac{3}{4}$ in.

415. **Bassano** (Jacopo da Ponte). An Angel bringing the Good Tidings to the Shepherds. Canvas : 1 ft. $5\frac{3}{4}$ in. by 3 ft. $8\frac{1}{2}$ in.

405. — Landscape, with Two Peasants. Canvas : 1 ft. 8 in. by 1 ft. $10\frac{1}{4}$ in.

417. — The Flight into Egypt. Canvas : 1 ft. $11\frac{1}{4}$ in. by 1 ft. $5\frac{3}{4}$ in.

406. — Landscape, with Fowls in the foreground. Canvas : 1 ft. $5\frac{1}{2}$ in. by 3 ft. $6\frac{1}{2}$ in.

418. — Country People. Canvas : 1 ft. 8 in. by 2 ft. $\frac{1}{2}$ in.

396. — The Animals entering the Ark. Canvas : 4 ft. 4 in. by 3 ft. $9\frac{1}{2}$ in.

410. — The Holy Family, St. John the Baptist, and an Angel. Canvas : 1 ft. $8\frac{1}{2}$ in. by 3 ft. 3 in.

393. — Christ in the Garden of Gethsemane. Canvas : 3 ft. $10\frac{1}{4}$ in. by 3 ft. 3 in.

397. — Shepherds. Canvas : 3 ft. 2 in. by 3 ft. $6\frac{3}{4}$ in.

395. — Christ in the Garden of Gethsemane. Canvas : 3 ft. 9 in. by 3 ft. $3\frac{1}{4}$ in.

412. — The Coronation of Thorns. Canvas : 3 ft. 2 in. by 3 ft. $5\frac{1}{2}$ in.

— Portrait of a Venetian Gentleman. Dressed in a black gown trimmed with fur. Canvas : 5 ft. 6 in. by 2 ft. $1\frac{3}{4}$ in. Formerly in the Procuratie Nuove.

401. — St. Eleuterio, Bishop, blessing Worshippers. The Redeemer is seen above with Angels. Formerly in the Brotherhood of the Bombardieri, Vicenza. Canvas : 9 ft. $4\frac{1}{2}$ in. by 6 ft. $7\frac{3}{4}$ in.

— The Almighty surrounded with Angels. Presented by Signor Marco G. Ancona di Rovigo. Canvas : $7\frac{1}{4}$ in. by $5\frac{1}{4}$ in.

391. — Holy Family. Presented by Molin. Canvas : 2 ft. $8\frac{1}{4}$ in. by 2 ft. $1\frac{3}{4}$ in.

407. **Bassano** (Leandro da Ponte). Lucretia. Canvas : 3 ft. 10 in. by 2 ft. $11\frac{1}{4}$ in.

389. — Portrait of a Man. Canvas : 2 ft. $\frac{1}{2}$ in. by 1 ft. 10 in.

402. — Peasants and Animals. Canvas : 3 ft. $5\frac{1}{2}$ in. by 2 ft. $\frac{1}{2}$ in.

399. — The Adoration of the Shepherds. Canvas : 3 ft. 2 in. by 4 ft. 7½ in.

390. — Portrait of a Man.

392. — Portrait of a Priest.

Both on canvas : 2 ft. 11½ in. by 2 ft. 6½ in.

413. — Adoration of the Shepherds. Formerly in the Church of Santa Sofia.

404. — Portrait of a Man in his Fifty-fifth year. Canvas : 3 ft. 6 in. by 2 ft. 10½ in.

416. — St. Thomas Aquinas.

229. — Portrait of the Doge Marcantonio Memmo. He has a keen, clever-looking face.

These two were formerly in the convent of San Giacomo della Giudecca. Both canvas : 3 ft. 9 in. by 2 ft. 10½ in.

252. — The Raising of Lazarus. Formerly in the Scuola della Carità. Canvas : 13 ft. 4½ in. by 7 ft. 9 in.

"Ce que nous frappa ce fut ce côté pittoresque de cette composition nombreuse, étoffée, remplie de force et de relief, travaillée avec soin, et finie avec amour." (Chas. Blanc.)

411. — The Risen Christ. St. Thomas and the other Apostles are gathered round. In the foreground are SS. Vincent and Peter Martyr. Formerly in the Scuola di St. Vincenzo ai SS. Giov. e Paolo. Canvas : 6 ft. 9 in. by 4 ft. 1½ in.

461. Battaglioli (Francesco). Architecture. Canvas : 10 ft. 10½ in. by 7 ft. 5 in.

443. Battoni (Pompeo). Tuscan, 1708-1787. The Virgin Enthroned, with SS. Clara, Dominick, Augustine, and an Angel. Canvas : 2 ft. 6 in. by 1 ft. 7½ in.

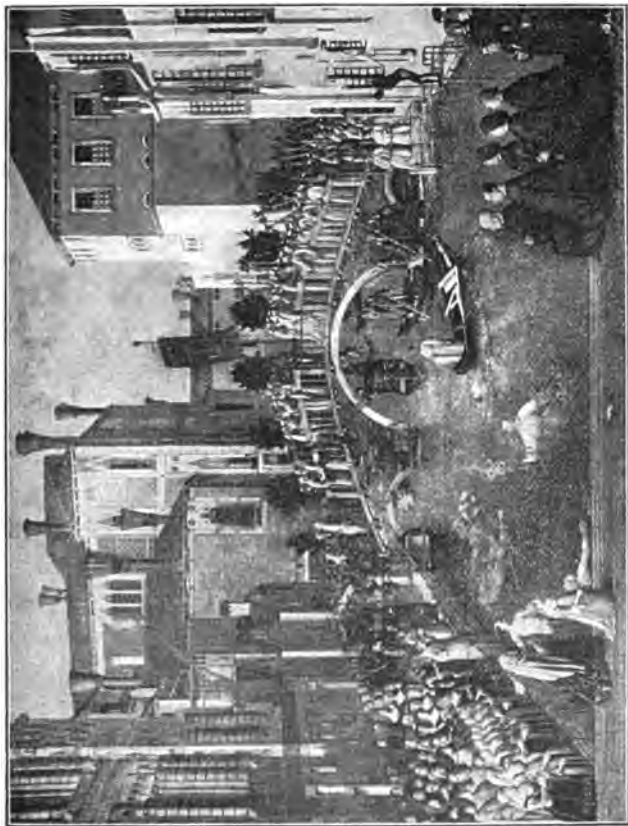
525. Beccaruzzi (Francesco). Venetian, 1500-1550. The Dead Christ ; at the sides, St. Job and Lazarus. Formerly in the Church of San Francesco, in Conegliano. On wood. Some authors describe the figures supporting Christ as Adam and Noah.

"The Saviour's figure, with the head thrown back, is cleverly foreshortened, and the features are refined. The Madonna is inferior in conception." (Eastlake.)

517. — St. Francis receiving the Stigmata, with St. Louis of France (left), SS. Bonaventura, Catherine, Jerome, Anthony, and Paul. This picture, which is remarkable for the large space devoted to landscape background, was formerly in the Church of the Franciscans at Conegliano. Canvas : 14 ft. 6 in. by 8 ft. 3 in.

"Recalls Titian and Jacopo Bellini." (Burckhardt.)

"In point of general design the principal figures of this picture are satisfactory, but the heads, with the exception of the Cardinal's and that of the female saint, are deficient in interest." (Eastlake.)



THE MIRACLE OF THE HOLY CROSS.—GENTILE BELLINI.

146. **Bega** (Cornelius). Dutch, 1620-1664. Man Reading. Panel : 8 in. by 6 in.

77. **Bellini** (Bellino). The Flight into Egypt. Formerly in the Scuola dei Varotari. Panel : 2 ft. 7½ in. by 5 ft. 7 in. Eastlake describes this picture under the name of Previtali, and he calls it a noteworthy example of that master. The bit of landscape is the most attractive feature in the picture.

568. **Bellini** (Gentile). * Recovery of a Relic of the True Cross.

Subject :—

When the Confraternity of San Giovanni Evangelista was carrying in procession a relic of the True Cross to the Church of San Lorenzo, on the *fête* day of that saint, it fell into the canal from the Ponte della Paglia. Several persons at once plunged into the water after it, but it was reserved for Andrea Vandremmin, chief guardian of that Scuola (afterwards Doge in 1476) to rescue it. In the right foreground the first kneeling figure in black is said to be the painter himself, but it does not resemble the likeness of him on the medal which was struck when he returned from Constantinople.¹ Behind him kneel the donors of the picture, attired in scarlet and black. On the left bank are numerous ladies of the time, who exhibit no concern at the accident. The first of these is Catherine Cornaro, crowned, and wearing a dark green dress. Catherine Cornaro (b. 1454) was of a very noble Venetian family, and when fourteen years old she was betrothed to Giacomo II., Lusignan, King of Cyprus, and four years later she went to Cyprus as its Queen. Her husband died in 1473, leaving his kingdom to Catherine as Regent for her unborn child.

This is one of the three pictures which **Gentile Bellini** painted for the Scuola di San Giov. Evangelista, and which were hung on the walls in the same way as tapestry, a circumstance which accounts for many peculiarities in their composition. Dated 1500. Canvas : 10 ft. 6½ in. by 13 ft. 10 in.

This picture is very interesting as a study of Venetian costume, architecture, and boats of the fifteenth century. The dress of the gondoliers is very picturesque, but the gondolas are much smaller than the present ones. The water is wonderfully transparent, and true to nature. The correctness of the linear perspective is remarkable, but the figures are stiff and without expression. In the episode of

¹ One of these medals is on the frame of Gentile Bellini's portrait of Sultan Mohamet in the Layard collection.

a serving-maid standing in a doorway watching a negro, who is about to plunge into the canal—

"He treats this bit of the picture with all the charm and much of that delicate feeling, for simple effects of light and colour that we find in such Dutch painters as Van Delft and De Hoogh." (Berenson, p. 34.)

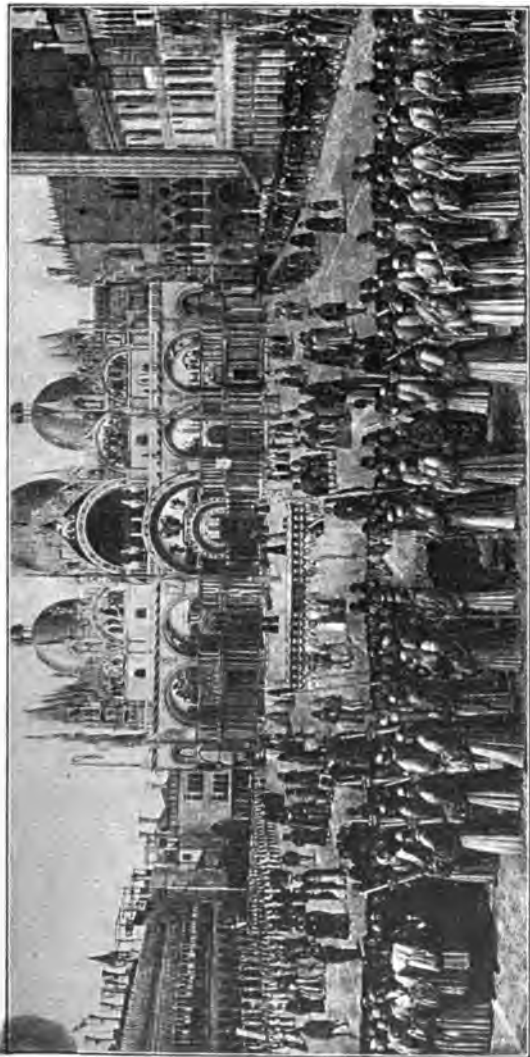
567. — * Procession in Piazza San Marco. During a procession, in which a piece of the True Cross was carried by the confraternity of San Giovanni Evangelista, on the *fête* day of that saint, Jacopo de Salis, a merchant of Brescia, hearing that his son had hurt his head seriously in a fall, prayed fervently to the relic, and the next day found that his son had been cured. This picture was finished in 1496; it is dated and signed, "Gentilis Bellini Veneti Equitis, Crucis Amore Incensus, Opus." Canvas: 12 ft. by 24 ft. 8 in. It is one of the pictures which Gentile Bellini painted for the Scuola di San Giovanni Evangelista, to adorn the hall where the relic of the True Cross was kept. There are many interesting things to be noted in this picture, which is a true representation of the architecture of the Piazza San Marco at the end of the fifteenth century. The clock tower and the Loggia do not appear, as they were not built until afterwards. The mosaics of the façade of San Marco have been much changed since that time, and the bronze horses were then entirely gilded. The pavement of the square was then in brick. The stone, marking the whole length of the Piazza at the time when this picture was painted, may be found in the pavement opposite the most eastern door of Florian's café.

"The Venice is not that Venice which we know; but it is still most recognisable, and most living and life-like. The picture is like a book, more absolutely true than any chronicle, representing not only the looks and the customs of the occasion, but the very scene." (Mrs. Oliphant, p. 259.)

"Do you see better sights than this in St. Mark's Place now, in your days of progress?" (Ruskin.)

"The sense of motion in these figures is so well rendered, that one seems to feel that they are actually walking by, and will soon be out of sight." (Eastlake.)

"There is no doubt that this is the most important extant work of the Venetian school, previous to the advent of Titian. It is a remarkable example of good arrangement, scientific perspective and truthful reproduction from nature. It is so distributed and put together that it conveys the impression of movement without confusion. The harmonies of line and colour are of the purest kind. . . . The crowded figures impress us with the idea of numbers; but their variety is as great as their multiplication. All are



PROCESSION IN THE PIAZZA SAN MARCO.—GENTILE BELLINI.

grave, a little short in stature, perhaps, but weighty and dignified." (C. & C., "*N. Ital.*" i. pp. 131, 132.)

563. — Miraculous Cure of Pietro di Ludovico. Pietro was a member of the confraternity, and was cured of a fever by a candle which had been in contact with a piece of the True Cross. The scene takes place in the chapel of the Scuola di San Giov. Evangelista. Pietro kneels at the altar, and the relic is presented to him by a brother. In the foreground are groups of spectators. The brotherhood of this Scuola had received a piece of the True Cross from the Grand Chancellor of Constantinople. This relic had performed so many wonders that the confraternity felt the necessity of recording them in some way, so they ordered this and two other similar pictures of Gentile Bellini. It was probably his last work, Rio claims, but the artist did not die until eleven years after its completion. It was painted in 1496. Canvas: 12 ft. 2½ in. by 8 ft. 5 in.

"What strikes the eye is the correctness of the perspective. . . . Age and restoring have made it a worthless specimen of the master." (C. & C.)

"The shadows are projected with scientific accuracy, and the perspective is faultless." (Eastlake.)

570. Ascribed to **Gentile Bellini**. San Lorenzo Giustiniani, first Patriarch of Venice.¹ A full-length, life-size figure seen in profile; on either side is a kneeling monk, and in the background two angels. The composition is awkward, but the figure of Lorenzo is simple and masterly. Painted in tempera; much damaged; signed on a *cartellino*, and dated 1465. Formerly in Santa Maria dell' Orto. Canvas: 7 ft. 3½ in. by 5 ft. 1½ in.

596. **Bellini** (Giovanni). *Madonna. The Virgin holds the child standing on the coping of a low wall. In the background is a pale green curtain. Supposed to have been painted in 1487 for the monument of Luca Novagero in Santa Maria dell' Orto. From the Contarini collection. On wood: 2 ft. 6 in. by 1 ft. 11¼ in. The treatment of the child recalls Mantegna. Though restored and repainted, this picture is still one of the most characteristic and most beautiful of Bellini's works.

"Here we may admire the graceful action and regular face of the virgin, the comparatively simple outlines of the parts, and the delicate shape of the hands." (C. & C.)

"The child is a model of infantine grace. The draperies are most tastefully arranged, and the chiaroscuro of the picture, securing

¹ For an account of his life, see under Marco Vecelli in "Sala del Senato," in the Doges' Palace, page 110.

as it does perfect relief and rotundity for the figures without the slightest tendency to exaggeration in the shadows, is simply perfect." (Eastlake.)

594. — Madonna. The Virgin holds the Infant erect on a ledge of marble. The general design is the same as the one above, but here the background is a landscape. This picture, which is imperfectly treated in oil and repainted, is probably an early work. Panel: 2 ft. 8 in. by 2 ft.

"The Virgin's features are plain and rudely modelled, and the infant Christ's features, though carefully painted, wear an unpleasant expression." (Eastlake.)

591. — Virgin adoring the Child asleep on her knee. A signed panel in tempera, originally in the *Magistrato della Milizia da Mare*: 3 ft. 10½ in. by 2 ft. 1¼ in.

"The forms are slender and regular, the hands delicate." (C. & C.)

"To the simple pathos of this picture is added an element of sadness which finds expression in its sober tints. . . . The Virgin's face is very lovely, and the child is graceful in slumber. But the picture on the whole cannot be regarded as characteristic of the painter." (Eastlake.)

613. — Madonna with (left) St. Catherine and (right) the Magdalene. Painted on wood on a dark green ground: 1 ft. 10½ in. by 3 ft. 5½ in.

"The child is a little stiff, falsely drawn as regards the right arm. The drawing is visible beneath the superposed tints." (C. & C.)

"This picture is noteworthy as illustrating a departure from Bellini's usual manner. In the depth and management of its shadows it is somewhat reminiscent of Milanese art. Though deficient in expression, the faces are all beautiful, and that of St. Catherine is painted with great technical skill, while the modelling of the hands, especially those of the Virgin and the Magdalene, is marked by great delicacy and refinement." (Eastlake.)

"The Madonna is in his usual style, but not in his best work. The Magdalene has a face of great beauty, thoughtful, penitent, and full of feeling. She is admirable, both in drawing and colour. The dress is deep dark green and sombre crimson." (Rev. T. W. Jex-Blake.)

610. — *Madonna between (left) St. Paul and (right) St. George in armour. This signed work, which belongs to about the year 1484, came from the Renier collection. On wood: 2 ft. 1½ in. by 2 ft. 11¼ in. The Virgin supports the child standing on the coping of a balcony. Behind her is a scarlet curtain. The saints are evidently portraits.

"Unrivalled for its extreme precision of drawing, its breadth of light and shade, easy cast of drapery, and bright enamel of colour." (C. & C.)

"The infant Christ does not realize that grace of childhood



THE MADONNA, ST. PAUL, AND ST. GEORGE.—GIOVANNI BELLINI.

which adds such a charm to so many of this painter's conceptions; but the Madonna is an ideal which is all Bellini's own, and which no painter has surpassed." (Eastlake.)

— *Madonna with Cherubim in a landscape. Originally in the office of the Customs House. On wood: 2 ft. 6 $\frac{1}{4}$ in. by 2 ft.

"One of the most silvery and exquisitely handled things that can well be imagined." (C. & C.)

"No one can fail to appreciate the careful painting of the child's head, though it is studied from a singularly graceless model." (Eastlake.)

38. — **Madonna with Six Saints. This most beautiful and celebrated picture was painted for a chapel in San Giobbe, Venice. It established the artist's fame, and led to his employment by the State. It is signed "Joannes Bellinus." Canvas: 15 ft. 5 in. by 8 ft. 4 in. In a lofty hall the Virgin sits enthroned, holding the child on her knee, whose gaze seems to be into the future, yet full of calm benevolence. On the right are Saint Francis and two other saints; on the left St. John the Baptist and two others. At the base of the throne are three angels (Angioletti) playing on musical instruments. Lanzi and Zanetti date this work in 1510, but the statement of Sansovino ("Ven. Desc." p. 155) that it was the first masterpiece in oil publicly exhibited in Venice "cannot be denied." (C. & C.) The artistic taste of the whole is of a higher order than Titian's "Assumption."

"One of the greatest pictures ever painted in Christendom in her central art-power. Alone worth an entire modern exhibition—building, hired fiddlers and all. It is the best John Bellini in the Academy of Venice; the third best in Venice, and probably in the world." (Ruskin.)

"This beautiful production still appears to combine all the qualities for which Bellini might, up to this time, have claimed praise—appropriate and dignified composition, noble character, elevated feeling, and chastened design." (C. & C.)

"The greatest, the most beautiful, the most precious, and the best preserved of the master's pictures. In spite of the rich, intense, and varied colouring, it appeals more to our heart than to our eye. Its soft murmur soothes us in the midst of the uproar of the Venetian school." (Chas. Blanc.)

595. — *Venus (?), Car of Bacchus, Truth (?), Slander (?), and Fortune. These five very curious pictures, of which the figures are about eight inches high, deserve careful examination. They are apparently painted in tempera on panel, and are supposed to have formed the decorations of a piece of furniture. The subjects are peculiar, and were no doubt done to order, it being impossible to tell their date. The

figures are well drawn, and some of the naked children are particularly charming. Mr. Ruskin, in his "Notes," expresses a special interest in them, but their meaning being obscure, they may not be appreciated by all.

"They are remarkable for the exquisite grace of the figures, and for depth and richness of colouring, and poetical feeling—qualities which place them almost on a level with the finest productions of classical art." (Layard, i. p. 313.)

595. — Venus (?) seated in a boat; she supports a globe, representing the world, upon her knees. The landscape background is very beautifully rendered; the sky is repainted. Panel: 1 ft. 1½ in. by 8½ in.

595. — The Car of Bacchus. Sky repainted. Panel: 1 ft. 1 in. by 8½ in.

"Vivid colour, easy action, and classical shape." (C. & C.)

595. — Truth (?). Panel: 1 ft. 2 in. by 8½ in.

"The naked mistress of some noble on a pedestal points to the likeness of her lord, reflected in a mirror, and babes with trump and drum gambol at her feet, a life-like reproduction of some Venetian beauty suggestive of fecundity." (C. & C. "N. It." i. 170.)

"The woman's form is well modelled, but her features are singularly ugly." (Eastlake.)

595. — Slander (?) (La Médisance). Two men support a sea-shell, from which the form of a man issues with a serpent twisted round his arms. The meaning of this allegory is obscure. Panel: 1 ft. 1 in. by 8½ in.

"Nothing more sweet or brilliant than the solid warmth of the Giorgionesque touch." (C. & C.)

595. — Fortune, or Opportunity. A harpy, with the head and torso of a woman, and the wings and legs of a bird, whose claws rest on two gilt balls. Her eyes are blindfolded. She carries bronze vases in her hands. Panel: 1 ft. by 8 in.

"The art is classical, like that of an old cameo." (C. & C.)

583. Attributed to Bellini (Giovanni). Madonna. Originally in the Magistrato del Monte Novissimo. Panel: 2 ft. 6½ in. by 2 ft. ¾ in.

"A good school picture, much changed by restorers." (C. & C.)

87. School of Bellini (Giovanni). Head of Christ. Canvas: 1 ft. 1 in. by 8¼ in.

582. Bellini (Jacopo). Madonna. The Virgin holds the infant Christ before her on the coping of a balcony. He sits on a cushion, with His right hand raised in benediction. The nimbus is inscribed with Oriental characters.

It was originally in the Scuola di San Giov. Evangelista. The frame, with its inscription of Bellini's name, appears to be of the same date as the panel. His works are very rare. On wood: 2 ft. 7½ in. by 1 ft. 10 in.

"Jacopo's surviving works are of no great importance." (Woltmann & Woermann.)

101. **Bello** (Marco). Madonna with St. John the Baptist. To the left the Virgin holds the child in her lap, the infant St. John standing before them.

"This is a small and somewhat inferior example. . . . The drawing throughout the whole design is feeble. The chief excellence of the work lies in the colour, and the tasteful treatment of the little landscape." (Eastlake.)

366. **Berck-heyde** (Gerrit). Dutch; 1645-1698. Horse Fair. Panel: 1 ft. $3\frac{1}{2}$ in. by 1 ft. $7\frac{1}{2}$ in.

354. **Berchem** (Nicholas). Dutch; 1620-1683. Landscape, with Three Figures. Canvas: 3 ft. 8 in. by 2 ft. $9\frac{1}{2}$ in.

363. **Beijeren** (Abraham Van). Dutch; fl. 1620. Still Life. On wood: 2 ft. $1\frac{1}{4}$ in. by 3 ft. $\frac{3}{4}$ in.

88. **Bissolo** (Pier Francesco). Two Angels supporting the Dead Christ. Injured by repainting. On wood: 1 ft. 4 in. by 2 ft. $4\frac{1}{4}$ in.

"This is a small picture, low in tone and delicate in colour. Notwithstanding certain faults of drawing, the composition is, on the whole, graceful and refined in sentiment." (Eastlake, p. 32.)

93. — Presentation of Christ in the Temple. The Virgin places the infant Christ on a pedestal. On the opposite side kneels St. Simon. SS. Joseph and Anthony of Padua, and a woman carrying the doves are present. By the side of the Virgin kneels the donor of the picture, a man past middle age. This is the same composition as that in San Zaccharia. Originally in the Renier collection. On wood: 2 ft. 7 in. by 3 ft. $10\frac{1}{4}$ in.

"The colour is of stiff impasto, clear in tint, uniform, and glazed all over." (C. & C.)

79. — Christ presenting the Crown of Thorns to St. Catherine of Siena. There are also present SS. Peter, Paul, James the Less, the Magdalene, and the angel Raphael who holds Tobias by the hand.

This fine and attractive picture, repainted, was formerly in San Pietro Martire, Murano. Canvas: 12 ft. 2 in. by 8 ft. 4 in.

"A calm, religious spirit pervades this piece, and gives it a special charm." (C. & C.)

94. — Madonna, with SS. James, Job, John the Baptist, and Rosa. The Virgin is seated before a green curtain with the Child on her knees. Greatly injured by restoring. Panel: 2 ft. $3\frac{1}{4}$ in. by 3 ft. 4 in.

"The Child is exquisitely graceful. The composition, symmetrical without formality, is strongly suggestive of Bellini's influence." (Eastlake.)

92. Copy of **Bissolo**. Madonna. The Virgin is seated on a stone balcony, with the Child in her arms. On wood : 2 ft. 9 in. by 2 ft. 1½ in.

"There is great beauty in the design of the Child's head, but the Virgin's features wear a weak and commonplace expression." (Eastlake.)

184. **Bles** (Enrico Met) called "Civetta." Flemish ; c. 1480-1550. Panel representing two episodes from Dante's *Inferno*. Formerly in the Doges' Palace. 2 ft. 11½ in. by 1 ft. 8 in.

185. — The Tower of Babel. Panel : 1 ft. 11½ in. by 2 ft. 6 in.

182. — Two Episodes from Dante's *Paradiso*. Formerly in the Doges' Palace. Panel : same size as *Inferno*.

600. **Boccaccino** (Boccaccio). *Madonna and Saints. The Virgin is seated holding the Child on her lap. In the centre stands Santa Rosa ; St. Peter kneels before the Virgin, and behind him, also kneeling, is St. John the Baptist. On the left kneels St. Catherine. This is one of the earliest and most beautiful examples of this kind of "Santa Conversazione," for which, later on, Palma and Titian showed such great predilection. Morrelli considered it **Boccaccino's** finest work.

"The kneeling figure of St. John is excellent in design and colour, but in the rest of the picture there is a want of chromatic harmony." (Eastlake, p. 37.)

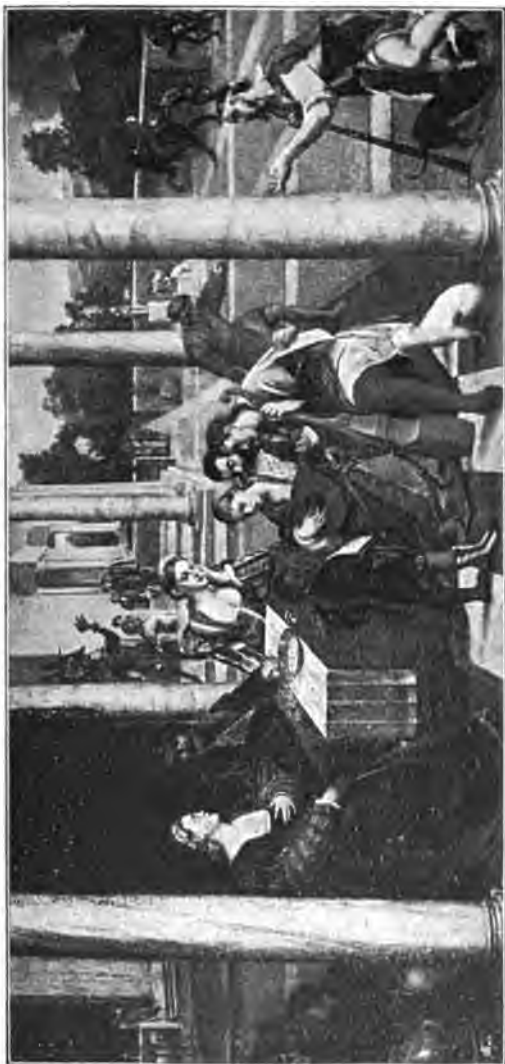
598. — Christ disputing with the Doctors. This is a doubtful work of **Boccaccino's**, which has been groundlessly attributed to Leonardo da Vinci. On wood : 1 ft. 10½ in. by 3 ft. 6 in.

605. — Madonna. At the sides SS. Simeon and Jerome. From the Convent of San Giobbe. On wood : 2 ft. 4 in. by 3 ft. 8 in.

599. — Christ washing the feet of the Apostles. This picture, which is dated 1500, was formerly, groundlessly, attributed to Leonardo da Vinci, and afterwards to Perugino. Originally in the Manfrini Gallery. Panel : 4 ft. 5½ in. by 3 ft. 8½ in.

"An interesting and beautiful picture. The heads are admirably modelled, and so ingeniously varied in pose, that not two appear in the same plane. The colours are vivid, but refined in tone, and carefully gradated with shadow." (Eastlake, p. 37.)

17. **Bologna** (Giovanni da). Bolognese ; fl. 14th century. The Annunciation above, and the Virgin and Child below.



THE RICH MAN AND LAZARUS.—BONIFAZIO I.

At the sides, St. John the Baptist and St. John Evangelist ; SS. Peter and Paul, and some members of the brotherhood of San Giovanni Evangelista, kneeling. Formerly in the Scuola of San Giovanni Evangelista. Canvas : 3 ft. 8½ in. by 3 ft. 2½ in.

12. *Bolognese School.* 15th century. Adoration of the Magi. Presented by Molin. Panel, tempera : 1 ft. 11½ in. by 3 ft. ¾ in.

Seventeenth century. Ahaz, King of Judah. Canvas : 2 ft. 2½ in. by 3 ft. 3½ in.

— Ecce Homo. Panel : 6½ in. by 4½ in.

427. — The Magdalene. Canvas : 1 ft. 1 in. by 11½ in.

— St. John the Baptist. Background landscape. Panel : 9½ in. by 7½ in.

429. — The Virgin in Prayer. Copper : 1 ft. 8½ in. by 1 ft. 4 in.

— Portrait of a Man with long hair. Presented by Signor Marco G. Ancona di Rovigo. Canvas : 2 ft. 2½ in. by 1 ft. 9½ in.

— The Virgin in Prayer. Half-length, with her hands crossed on her breast. Presented by Molin. Canvas : 2 ft. 1½ in. by 1 ft. 9½ in.

— The Dead Christ. Presented by Canova. Panel : 3 ft. 4½ in. by 6 ft. 7 in.

422. — The Infant Christ sleeping upon a Cross. Background landscape. Acquired from Parisi. Copper : 1 ft. ¾ in. by 1 ft. 5½ in.

There were three painters by the name of Bonifazio. (See account of their lives, p. 234.)

291. *Bonifazio I.* ** The Rich Man and Lazarus. (Dives and Lazarus, "Le Mauvais Riche.") The subject of this fine picture is taken from St. Luke xvi. 19-21 :—

"There was a certain rich man which was clothed in purple and fine linen, and fared sumptuously every day : and there was a certain beggar named Lazarus, which was laid at his gate full of sores, and desiring to be fed with the crumbs which fell from the rich man's table : moreover the dogs came and licked his sores."

The rich man, whom Rio considers to be a portrait of Henry VIII. of England,¹ is at table between two beautiful Venetian women ; the one on his left shows remorse in her pensive face, as the music recalls the days of her innocence. On the other side of the table are two musicians playing on instruments, and a female companion

¹ See Rio, "L'Art Chrétien," iv. pp. 241-244.

singing from a score, which a negro page holds. The musicians' heads are painted with great skill. The beggar Lazarus is in the right-hand corner; no one pays any attention to him. The rest of the picture is taken up with episodes of opulent life; in the court of the château, paved with marble, are pages, a falconer, a major-domo on horseback, etc. Beyond the wall is seen a garden with persons watching a peacock sitting on the wall.

This masterpiece formerly belonged to the Grimani family. Canvas: 6 ft. 8 in. by 14 ft. 2½ in. **Bonifazio I.** painted several replicas of this work; one is in St. Petersburg, another in Rome.

"The painter has here shown a poetic imagination rarely equalled by the greatest masters of his time. . . . The whole range of Italian art has not produced a more deeply felt and poetical composition." (Layard.)

"The anachronism of the costume shows that Lazarus is only a pretext, and the real subject of the picture is the feast of a nobleman with his courtesans." (T. Gautier.)

"A marvellous picture, conceived with much intelligence. The colouring is excellent, except in the distribution of the light shadows, which might be better." (Chas. Blanc, "De Paris à Venise," p. 194.)

277. **Bonifazio I.** St. Matthew, and on the right St. Oswald. Probably an altar-piece; from the Magistrato dei Governatori dell'Entrata ("Customs House.") Canvas: 7 ft. 3¼ in. by 4 ft. 10 in.

"The saints' heads are commonplace in conception, and the angel is painted in a poor and slovenly style." (Eastlake.)

319. — The Massacre of the Innocents.

Anecdote.—Many years ago a rich foreigner took a passionate fancy to this picture and tried to purchase it, but not being successful, he then had a fine copy made, and offered a large sum if the copy could be substituted for the original. Failing to have his proposition accepted, he then took away the copy, but returned every spring to see the original, spending most of his time when in Venice in front of it. Canvas: 6 ft. 7 in. by 6 ft. 1¼ in.

"A monstrous example of the apathy with which the later Italian artists, led by Raphael, used this horrible subject to exhibit their ingenuity in anatomical posture, and excite the feeble interest of vulgar spectators." (Ruskin.)

"A horrible subject treated in a thoroughly heartless manner; but as a piece of decorative colour, every critic must admit its fine chromatic quality." (Eastlake.)

"The expressionless but beautiful heads of the executioners, the expression of those of the mothers, the instinctive fear of the children, the fine choice of Venetian male types; all contribute to make this a very beautiful picture." (Lecomte, "Venise," p. 414.)

280. — *St. Bernard in pontificals, and St. Sebastian bound to a tree. From the Magistrato del M. di Sussidio. Canvas : 7 ft. $3\frac{1}{4}$ in. by 4 ft. $6\frac{1}{2}$ in.

"This is one of the finest examples of Bonifazio in the Gallery. The head of St. Sebastian is nobly conceived, with features full of expression. Note the fine sense of colour suggested by the spray of foliage crossing a white cloud in the background. It is a mere sketch, but of inestimable value to the harmony of the work." (Eastlake, p. 47.)

278. — The Woman taken in Adultery. The scene appears to be laid in the court of the Doges' Palace. Formerly in the Magistrato del Sale, Rialto. Canvas : 5 ft. $10\frac{1}{4}$ in. by 10 ft. $1\frac{1}{4}$ in.

"An inferior example of the painter. It is a crowded composition, utterly devoid of any religious sentiment, and possessing little or no technical excellence." (Eastlake, p. 47.)

295. — The Judgment of Solomon. The feelings of the two mothers are well contrasted. Formerly in the Magistrato del Sale, Rialto. Canvas : 5 ft. 11 in. by 11 ft.

"Bonifazio is not at his best in such subjects as this. His Solomon looks like a young girl, and is entirely wanting in dignity. The best figure in the composition is the soldier, who stands in the extreme right of the foreground." (Eastlake.)

281. — *The Adoration of the Magi. This picture is quaintly divided into two portions by a broken column. The colour, truly Venetian, is very fine, and the background beautiful. Formerly in the house of the "Council of Ten," Rialto. Canvas : 3 ft. 4 in. by 11 ft. $1\frac{1}{4}$ in.

"The Virgin's features are refined and beautiful, and the head of the king offering his gift is distinguished by great dignity. The best portion is that on the left hand, where the figures are grouped with much natural grace." (Eastlake.)

308. Bonifazio II. Adoration of the Magi. Formerly in the Magistrato dei Savi. Canvas : 2 ft. 6 in. by 3 ft. 5 in.

"The best figure is that of the youthful bishop, who stands in the left-hand corner." (Eastlake.)

284. — The Saviour Enthroned with Saints. The Saviour, on a throne, holds in His hand an open book. Beneath Him kneel King David, St. Dominick, and Saint Louis, King of France. Behind them stand St. Mark, on the right, and St. Anna, on the left. Landscape background. Dated, on the base of the throne, 1530. Morelli says this is entirely executed by Bonifazio, junior. Formerly in the office of the Customs House. Canvas : 6 ft. 5 in. by 14 ft. 6 in.

"The attitude of Christ is very dignified, but the features are deficient in interest. The composition of the picture is well balanced, without obtrusive formality." (Eastlake.)

285. — St. John the Baptist, St. James the Less, and St. Peter. From the Magistrato del Monte Novissimo. Canvas : 6 ft. 10 in. by 4 ft. 4½ in.

309. — Christ with His Disciples.
 "Philip saith unto Him, Lord, shew us the Father and it sufficeth us. Jesus saith unto him, Have I been so long time with you, and yet hast thou not known Me, Philip? He that hath seen Me hath seen the Father." (St. John xiv. 8, 9.)

St. Philip, who stands to the right, clad in a green tunic, asks the question to which Christ has attached a deep theological significance. The inscriptions below the figures give the question an answer in Latin. The other apostles are seen in the background. The colouring resembles Titian's. Formerly in the Church of the Servi. Panel : 6 ft. 4 in. by 5 ft. 2 in.

"The figures are solidly painted with considerable attention to anatomical accuracy in the limbs and extremities, especially to be noted in the feet and right arm of Christ." (Eastlake, p. 45.)

325. **Bonifazio III.** The Madonna in Glory. Below SS. Francis of Assisi, Andrew, Thomas (holding the girdle), Peter, and Agnes. Formerly in Santa Maria Maggiore. Canvas : 13 ft. by 6 ft. 1¼ in.

"It is very unusual to see John the Baptist in his childish character glorified in heaven among the celestial beings; I remember but one instance : in a beautiful picture by **Bonifazio**." (Mrs. Jameson, "Leg. Mad.," p. 79.)

279. — St. James and St. Vincent. Dated 1561. Formerly in the office of the Customs House, Rialto. Canvas : 7 ft. by 5 ft.

293. — St. Bruno and St. Catherine. St. Bruno was the founder of the Carthusian Order, 1084. Formerly in the Certosa (Chartreuse) in Isola. Canvas : 6 ft. 9¼ in. by 3 ft. 6¼ in.

"The figure of St. Catherine is graceful in motion, but unfortunate in pose." (Eastlake.)

294. — St. Jerome and St. Margaret. Formerly in the convent with above. Canvas : 6 ft. 9¼ in. by 3 ft. 6 in.

Works attributed to **Bonifazio**, probably by **Bonifazio III.**

287. — The Adoration of the Magi. To the right are two kings, on the extreme left, St. Joseph. Formerly in the Magistrato del Monte del Sussidio. Canvas : 6 ft. 7 in. by 3 ft. 6 in.

"The greater portion of this picture is painted in low tones of colour, the light being concentrated on the Virgin and Child, and the rest thrown into shade. The features of the principal group

are uninteresting, but the distant cavalcade is designed with spirit, and the architecture carefully rendered." (Eastlake, p. 50.)

276. — St. Francis and St. Paul. Formerly in the Magistrato del Sale. Canvas : 5 ft. 11 in. by 4 ft. 6½ in.

286. — St. Anthony, St. John the Evangelist, and St. Andrew. Formerly in the Magistrato del Monte Novissimo. Canvas : 8 ft. 10 in. by 4 ft. 7 in.

283. — SS. Anthony and Mark ; life-size. Formerly in the Magistrato dei Governatori dell' Entrata. Canvas : 7 ft. 4 in. by 4 ft. 7½ in.

290. — St. Philip and St. Silvester. The latter was that Bishop of Rome who cured the Emperor Constantine of a horrible leprosy, and caused him immediately to become a Christian. Dated 1562. Formerly in the office of the Customs House. Canvas : 7 ft. 2½ in. by 4 ft. 3½ in.

318. Attributed to **Bonifazio III.** St. Mark the Evangelist. Formerly in the Magistrato del Sale. Canvas : 7 ft. 4 in. by 4 ft. ¾ in.

"It is painted in a low key of colour, with a certain Titanesque quality in the tone and treatment of the draperies." (Eastlake.)

269. — The Holy Family. Before a curtain, suspended from trees, the Virgin sits with the Infant Christ. On the left, St. Joseph and a venerable companion (St. James) read from a book. On the right are two female saints, one of whom, St. Elizabeth, supports the youthful Baptist, presenting his cross to the Saviour. Most of the heads in the picture are turned and twisted about for the sake of effect, and there is an attempt at naturalistic treatment. From the brotherhood of San Pasquale Baylon. On wood : 2 ft. 7½ in. by 4 ft. 5½ in.

"The rich and sharply contrasted keys of colour in this picture would be unpleasant but for the liberal use of white, which **Bonifazio** rarely failed to introduce in pictures of this class." (Eastlake.)

288. — St. James and St. Vincent. Below are the arms of the Venetian families, Moro and Priuli. Formerly in the Magistrato del Sale. Canvas : 6 ft. 5 in. by 3 ft. 11 in.

292. Copy of one of the **Bonifazios**. Nativity of the Virgin Mary. Formerly in the Ufficio del Monte Novissimo. Canvas : 6 ft. 6 in. by 5 ft. 1½.

Bonvicino (Alessandro). See **Moretto**.

320. **Bordone (Paris).** ** The Fisherman presenting St. Mark's ring to Doge Gradenigo. This picture is generally considered **Bordone's** masterpiece. It is signed by the artist, and was formerly in the Scuola di San Marco. Vasari made a strange mistake in calling it a "fresco."

Legend.—On Feb. 25th, 1394, Venice was visited by a great storm, at the commencement of which an old fisherman had with difficulty made his boat fast alongside the Riva di San Marco. He was accosted by a stranger who offered a handsome reward to be rowed over to San Giorgio Maggiore. The fisherman pointed out the danger which would attend the undertaking, but finally consented, and succeeded in reaching San Giorgio. The stranger landed, and presently returned with a young man requesting the fisherman to row them to San Niccolò di Lido. Again the fisherman protested, but, yielding once more, rowed the two men to the Lido, where they landed. They presently returned with a third passenger,¹ and commanded the fisher- to row them "beyond the two castles."² When the boat reached the open sea, its occupants beheld an enormous galley, manned by demons, which was proceeding to the destruction of Venice. The storm was then at its height, but the three strangers, making the sign of the cross, exorcised the demons, whereupon the galley disappeared and the storm ceased.³ Then the fisherman rowed the strangers back to the places where they had embarked, and demanded his reward of the one who landed at San Marco. The latter said he was St. Mark himself, and that the others were St. George and St. Theodore respectively, declaring that they had gone out to quell the storm, which had arisen in consequence of the wickedness of a certain schoolmaster at San Felice, who had hanged himself after selling his soul to the devil.

St. Mark bade the fisherman tell the Doge what he had seen, and that he would receive his reward. The fisherman declared that his story would not be believed, whereupon St. Mark, taking a ring from his finger, told him to show it to the Doge in support of his story, explaining further that this was the ring usually kept in the sanctuary. The next morning the fisherman presented himself before the Doge, and related the events of the previous night. The Procuratori on inquiry ascertained that the ring was not in the sanctuary and that the triple lock which guarded the case

¹ In some versions of the legend the three personages are said to have entered the fisherman's boat together.

² The two castles of San Andrea and San Niccolò, opposite which the Doge threw the ring into the sea, during the ceremony of the "Wedding the Adriatic."

³ See also another episode of this legend depicted in the picture attributed to Palma Vecchio or Giorgione.

had not been tampered with. So the fisherman's story was believed, and he was awarded a pension for life. A Mass was said in San Marco in commemoration of the averted peril.¹

The scene takes place in the loggia of an imaginary palace. To the right sits the Doge, enthroned, with senators on either side; the fisherman, ascending the steps, presents the ring.

The vivid colour, the grand architecture, and the numerous figures recall Paolo Veronese, but this work is more delicate in its execution. The perspective is irreproachable, and the personages are astonishingly life-like in attitude and gesture. It is signed "O Paradis Bordono." Canvas: 12 ft. $\frac{3}{4}$ in. by 9 ft. $9\frac{1}{2}$ in.

"The most beautifully painted ceremonial picture that exists anywhere." (Burckhardt.)

"It is a lovely picture which captivates all eyes; the general design of the composition, the fine colouring, the graceful drawing, all contribute to make of this work one of the most beautiful canvasses in the Academy." (Lecomte, "Venise," p. 420.)

"The architectural portions of this work alone would make it attractive, so admirably is the perspective managed. . . . The quiet dignity of the senators, the earnest but unaffected action of the bystanders whose heads are painted with great vitality and power, combine to place this work among the finest of its class in realistic character; while the judicious balance of light and shade, and above all the rich but admirably associated tones of colour with which the canvas glows, present a perfect triumph of pictorial skill." (Eastlake, p. 58.)

322. — Paradise. Arched at the top and divided into two portions. In the upper part, God the Father and the Saviour are crowning the Virgin. Formerly in the Church of All Saints, in Treviso. An inferior work of this master. Canvas: 8 ft. $8\frac{1}{4}$ in. by 5 ft. $9\frac{1}{2}$ in.

"There is little or no artistic merit in the composition, and the colour is positively unpleasant." (Eastlake.)

305. Attributed to **Bordone**, but by **Licinio (Bernardino)**. Portrait of a Lady.

356. **Bramer (Leonhard)**. Dutch; 1596-1667. A Pagan Marriage. Presented by Molin. Panel: 2 ft. $3\frac{1}{4}$ in. by 1 ft. $7\frac{1}{2}$ in.

¹ St. Mark's ring was stolen in 1585. His body, though deposited in some mysterious receptacle known only to the Doge and certain special custodians, called "Provveditori," disappeared before that time. The English traveller, Eustace, accuses the Doge Carossio of having sold the precious relic.

357. — A Hebrew Marriage. Presented by Molin. Panel: 2 ft. $3\frac{1}{2}$ in. by 1 ft. $7\frac{1}{2}$ in.

369. Breenbergh (Bartolomeus). Dutch; 1599 – c. 1659. A Mountainous Landscape. Presented by Molin. Panel: $9\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

Breughel (Jan). Flemish; 1568–1625. Landscape with Figures and Windmills. Presented by Molin. Copper: $9\frac{1}{2}$ in. by 1 ft. $2\frac{1}{2}$ in.

135. Bril (Paul). Flemish; 1554–1625. View of Tivoli. Canvas: 1 ft. $4\frac{1}{2}$ in. by 2 ft. $10\frac{1}{2}$ in.

377. Brun (Charles le). French; 1619–1690. The Magdalene at the Feet of the Saviour in the House of Levi. This picture was given to Venice by France in place of some Venetian canvasses which had been taken away by Napoleon, and which it was feared would suffer by the transfer if they were returned; among these was "The Last Supper" ("Cena") of Paolo Veronese, now in the Louvre. Canvas: 12 ft. $8\frac{1}{2}$ in. by 10 ft. 3 in.

"The 'Cena' of Paolo Veronese being worth, I should say, roughly, about ten good millions of sterling ducats, or twenty iron-clads; and the *Le Brun* worth, if it were put to its proper use, precisely what its canvas may now be worth to make a packing-case of." (Ruskin.)

Brusatorci. See Riccio.

602. Buonconsigli (Giovanni), called "Il Marescalco." Saints Cosmo, holding a pen, Benedict, with a closed book, and Tecla. This is a fragment of a large altar-piece, once in the Church of SS. Cosmo e Damiano alla Giudecca; formerly in the Manfrini Gallery. Signed and dated Dec. 22nd, 1477. Panel: 2 ft. $8\frac{1}{2}$ in. by 2 ft. $3\frac{1}{2}$ in.

"The heads are vigorously painted, with broad and unduly forced shadows." (Eastlake.)

81. Busati (Andrea). St. Mark, enthroned, attended by Two Saints. On the left St. Andrew, and on the right, San Bernardino, or St. Francis. St. Mark bears in one hand an open book, inscribed with the Venetian motto: "Pax tibi, Marce Evangelista, meus"; the other hand is raised in blessing. A fruitless but leafy fig-tree in the background is thought to refer to the incident of the barren fig-tree mentioned in the Gospel. Why an apple-tree should be likewise behind St. Bernardino has never been explained! Formerly in the Magistrato delle Ragioni Vecchie. Canvas: 5 ft. $7\frac{1}{2}$ in. by 4 ft. 1 in.

Boschini notices this picture, which was painted about

1510, under the name of Andrea Basaiti, and Zanetti under that of Marco Basaiti. Beneath the signature are the armorial shields of the families of Contarini, Donà, and Marin.

"The heads are not remarkable for interest, but the draperies are well cast and tasteful in their well-gradationed colour." (Eastlake.)

Caliari (Paolo). See **Veronese** (Paolo).

Caliari (Benedetto). His name is also spelt **Cagliari**. He was a brother of Paolo Veronese. Christ before Pilate. Formerly in the Church of San Niccolò della Latuga ai Frari. Canvas : 9 ft. 10½ in. by 14 ft. 7¼ in.

Here Pilate's wife was present, contrary to Scripture. (For an account of the subject here represented see page 153.)

263. — The Last Supper. Christ washing the feet of the Apostles. Formerly in the same church as above. Canvas : 9 ft. 1 in. by 12 ft. ½ in.

254, 257, 329 and 330. **Caliari** (Carlo or Carletto). Son of Paolo Veronese. Angels bearing Emblems of the Passion of Jesus Christ. Formerly in the same church as above. Each canvas : 6 ft. 4¼ in. by 2 ft. 2½ in.

246. — The Raising of Lazarus. Formerly in the Confraternità dei Varotari. Canvas : 6 ft. 11¼ in. by 16 ft. 9½ in.

259. — The Assumption of the Virgin. A large altar-piece, formerly in Santa Maria Maggiore. Canvas : 13 ft. ½ in. by 4 ft. 1 in. (For an account of the Assumption see Titian's "Assumption.")

"It is vigorously painted, but pathos and sentiment vanish from a scene in which all is sacrificed to pictorial effect." (Eastlake.)

— Foundation of the "Instituzione del Soccorso." An institution for the rescue of fallen women. The Virgin and Child appear in glory, and surrounded by angels, while Venice presents to her women who have dedicated themselves to live apart from the world. Formerly in the Church del Soccorso. Canvas : 7 ft. 11 in. by 8 ft. 7 in.

532, 534, and 535. — Three heads, two men and a woman. Once part of the ceiling of the refectory in the Convent of San Giacomo alla Giudecca. Woman's head : 1 ft. 11 ¼ in. by 1 ft. 8½ in. ; men's heads : 1 ft. 7¼ in. by 1 ft. 4 in.

248. — Christ bearing the Cross, and St. Veronica. Formerly in Santa Croce, Belluno. Canvas : 7 ft. 9 in. by 10 ft. 1¾ in.

Caliari (Carletto and Benedetto). Signed as heirs of Paolo Veronese. Supper in the House of the Pharisee. A

large and unpleasant picture, formerly in the Convent of San Giacomo alla Giudecca. Canvas: 16 ft. 11½ in. by 32 ft. 11 in.

139. **Callot** (Jacques). French; 1592-1635. The Fair at Impruneta, near Florence. According to the "cicerone," paintings by Callot are not to be found in Italy; those in this Academy are by an inferior painter. Canvas: 3 ft. 6¼ in. by 7 ft. 3½ in.

136. — The Pont Neuf, Paris. Canvas: 3 ft. 6¼ in. by 7 ft. 3½ in.

114. — The Tour de Nesle, Paris. Canvas: 1 ft. 7½ in. by 2 ft. 5½ in.

Campagnola (Domenico).

170. — Saint Prosdócimo, Bishop. Formerly in the Chiesa del Torresino, Padua. Panel: 6 ft. 6¼ in. by 2 ft. 10½ in.

— The four Evangelists.

463. **Canale** (Antonio), called "Canaletto." The Courtyard of a Palace. This picture is signed and dated 1765, but the signature is believed to be false. Formerly in the Academy of Painting. Canvas: 4 ft. 3 in. by 3 ft. 1¼ in. It seems strange that there are no authentic works by **Canaletto** in this Gallery.

"Canaletto is less to be trusted for renderings of details than the rudest and most ignorant painter of the thirteenth century." (Ruskin.)

"The whole very effective, though perhaps somewhat too forced in chiaroscuro for real fidelity to nature." (Eastlake.)

494. Attributed to **Canaletto**. View of Venice.

Attributed to **Caracci** (Annibale).

428. — The Holy Family in Egypt. Presented by Molin. Canvas: 1 ft. 3¼ in. by 1 ft. 1¼ in.

Caravaggio. (Amerighi.)

59. **Homer**.

Cardin. See **Chardin**.

299. **Cariani** (Giovanni Busi). Bergamese; 1480-90-c. 1541. Portrait of a Man. Canvas: 2 ft. 3½ in. by 1 ft. 9½ in.

"The treatment is clever and rapid; in **Cariani's** usual manner." (C. & C.)

326. — Virgin, Child, and St. John the Baptist. At the sides, St. Zacharia and St. Catherine. From the Fondaco dei Tedeschi. Panel: 2 ft. 9¼ in. by 3 ft. 11¼ in.

300. Copy of **Cariani**. Portrait of a Man. Canvas: 2 ft. 9½ in. by 2 ft. 6¼ in.

— Three Portraits. The original of this picture is at Oldenburg. Canvas : 2 ft. 7 in. by 2 ft. 3½ in.

**** Carpaccio's pictures illustrating the legend of St. Ursula.**

Legend of St. Ursula :—

A certain king of Brittany named Theonatus (or Deonatus), but who is called Mauro in the Italian version of the legend, had a virtuous, beautiful, and accomplished daughter named Ursula, who was sought in marriage by many persons.¹ Among other offers was one made by Agrippinus, King of England, on behalf of his son Conon (afterwards called Etherius). Not to displease her father, Ursula consented to be betrothed to the English prince on three conditions. First, that the King of England should give her as companions ten virgins of noble birth, each provided with a thousand maiden attendants, and that a thousand more should be allotted to herself (see beyond). Secondly, that before the proposed marriage, three years should be allotted to Ursula and her companions for a pilgrimage to certain shrines ; and thirdly, that Prince Conon and his suite should embrace Christianity, and be baptized at once. When King Agrippinus heard Ursula's answer, which his ambassadors brought back to him, he not only consented to the conditions, but became a Christian himself.

An angel appeared to Ursula in a dream and enjoined her to make a pilgrimage to Rome. They were met at the gates of the city by Pope Cyprianus and her fiancé and his suit. (See scene 6.) Ursula and her suite suffered martyrdom at Cologne in 452. (See in the account of each picture for further explanations of the legend.)

The mistake in believing that Ursula had eleven thousand virgins with her, probably arises from the mistranslation of an old inscription, to wit :—"Vrsula et XI. MM. VV."—that is to say, in Latin :—"Ursula et undecim martyres virgines." The translator mistook the double M (standing for martyrs) for the equivalent of thousand, and so translated it "eleven thousand virgins," instead of, "eleven virgin martyrs." According to a legend the "eleven thousand" virgins were born at Baoza, in Spain, a town of only twelve thousand inhabitants. Their bones, which are still shown at Cologne, were taken from an old Roman cemetery across

¹ Ursula is identical with the Swabian Ursul, or Hörsel, the moon, and her virgins are the stars. Ursul is the Scandinavian Hulda.

which the walls of Cologne ran, and which were exposed to view after the siege in 1106.

This legend had a special interest for the Venetians, as the founding of their city was about the time of the invasion of the Huns who had put St. Ursula to death.

Carpaccio painted this series of pictures between 1490 and 1495 for the "Scuola di Sant' Ursula," a benevolent institution for the support and education of female orphans, which was situated near San Giovanni e Paolo. They were restored in 1752 by Cortinus. Though painted in oil, they are executed according to the tempera method, unglazed. They are now in a damaged condition, and the effect that they had in their original position in the chapel of St. Ursula cannot be judged here. Zanetti relates how the persons who went there to pray remained enraptured before these works.

The treatment is similar to a series of small pictures representing the same subject which Memling painted previously for the hospital of Bruges.

General criticisms:—

"The extreme devotion which Mr. Ruskin has for this painter¹ has raised him to a pedestal which is slightly factitious, at least as far as the crowd is concerned, who follow the great writer without comprehending him, and are apt to make the worship a little ridiculous. But there is enough in the noble series of pictures which set forth the visionary life of St. Ursula to justify a great deal of enthusiasm." (Mrs. Oliphant, pp. 268, 269.)

"There is nothing more striking in this interesting series than the perfect correctness of the linear perspective in all the distances and interiors. . . . The scenes are rich in architectural features, varied in combination of groups and singularly realistic." (C. & C. "Hist. Ptg. N. Italy," i. p. 200.)

"In the first place, then, we have the curious fact, intensely characteristic of the fifteenth, as opposed to the nineteenth century, that the figures are all true and natural, but the landscape false and unnatural, being by such fallacy entirely subordinate to the figures. . . . Nothing in the universe thought worth to look at, unless it is in service or foil to some two-legged creature showing itself off to the best advantage.² . . . In the next place, I want you to notice Carpaccio's fancy in what he does represent very beautifully—the architecture, real and ideal, of his day." (Ruskin, "Guide to Acad," ii.)

¹ Ruskin calls CARPACCIO'S "Two Courtesans," in the Correr Museum, "the best picture in the world."

² Further analysis of this point will be found in the third volume of Ruskin's "Modern Painters," in the chapter on "medieval landscape."

"The richness of fancy, the lively dramatic feeling, the originality and naïveté with which the story is told, render this series one of the most interesting examples of early Venetian art." (Mrs. Jameson.)

"The execution of this legend of St. Ursula is not the best work of the painter; it is treated in rather a dry way and with a certain hardness of outline. Carpaccio was not acquainted with the secret of aerial perspective." (Translated from Charles Blanc.)

"On ne saurait imaginer des airs de tête plus naïvement adorable, des tournures d'une plus agreeable coquetterie." (T. Gautier, "Italia.")

"The qualities and the defects of these remarkable pictures are power of expression and of composition, lacking, however, softness and harmony, exactness of linear perspective, and a complete absence of aerial perspective, a want of nobility of thought, but not of expression, and a purity and delicacy of execution." (Pontès, "Peinture Vénitienne," p. 22.)

572. This series of nine pictures by **Carpaccio** begins with [1] * The Ambassadors of the King of England received by King Mauro, the father of St. Ursula. To the right, a room where the latter converses with his daughter Ursula. Signed "Op. Victoris Carpatio Veneti." Canvas: 9 ft. 1 in. by 19 ft. 3½ in.

This picture is divided by columns into three parts. The centre represents the King of Brittany receiving in a courteous manner the English ambassadors, who have come to ask the hand of his daughter for their prince. To the left, is a vestibule of the palace where attendants lounge, arrayed in picturesque costume. To the right, the King of Brittany, in his daughter's room, is discussing the marriage. In his right hand is the letter from the King of England. King Mauro is seated meditating his reply, knowing that his daughter had made a vow of perpetual chastity. Ursula stands beside him and enumerates the conditions under which she will become affianced to the English prince. (See legend, before.) We see by the action that she is detailing the third condition,—that Prince Conon and his suite must become Christians.

This action of counting her fingers is identical with the same movement in the figure of St. Catherine by Masaccio at San Clemente (Rome), though there is no proof that **Carpaccio** ever visited Rome.

At the foot of the stairs, on the right, is the figure of an old woman which evidently gave Titian the idea for the ugly old woman in his "Presentation." (See page 82.)

"This takes the prize for composition, resolute movement, firm drawing, and well balanced light and shade." (C. & C.)

"The splendid execution gives this picture the most attractive air of truth, to which the view of the grand Venetian buildings much contributes." (Kugler.)

"Voilà un tableau très animé, très rempli, et dont le cadre est splendide; l'architecture y joue un grand rôle, et pourtant le spectateur est encore plus touché qu'il n'est éboui." (Charles Blanc.)

"It is broadly and simply treated, though full of the most exquisite detail. The king's robe is richly worked in embroidery. It is of a glowing soft tone of yellow like old gold. This is relieved against the white bedspread, and by the canopy above, which is of soft red. The background is warm grey, and appears to be of marble. The head of the princess is relieved against a dark panel. Her complexion and hair are fair. She is clothed in a delicate, soft neutral blue, draped with a mantle of rich bright red. The combination of the whole is most harmonious and pleasing." (Note by T. Cole in W. J. Stillman's "Old Italian Masters," p. 263.)

"The pose of all these figures is easy and life-like, but their features generally are distinguished by an expression of intense gravity." (Eastlake.)

573. [2] * The King of Brittany dismissing the English Ambassadors with his Conditions. Signed "Victoris Carpatio Veneti Opus." 9 ft. 1 in. by 8 feet 2½ in.

"This is the most beautiful piece of *painting* in the rooms." (Ruskin.)

"All these figures are wonderfully life-like in pose—their features invested with great character and expression. Indeed, the naturalism of the whole scene, even to the guttering of the wax candles in the chandeliers, is very remarkable." (Eastlake.)

"The most striking features are the effect of light that streams through a side door on the left, and a poor clerk labouring at his desk." (Berenson.)

574. [3] * The Ambassadors of the King of England return with the answer of Ursula. The English king, who has a disagreeable expression, sits enthroned on the right. The architecture is distinctly Venetian, though the scene is supposed to take place in England. Touches of humour here and there enliven the picture. On the steps of the throne is a monkey dressed as a Venetian senator. Signed "Victoris Carpatio Veneti Opus." 9 ft. 10 in. by 17 ft. ¼ in.

"The sunlight effect under which the picture is painted, the refined sense of colour which it displays and, above all, the genuine naturalism of the scene, combine to render this work one of the most attractive in the series." (Eastlake.)

"But only two ambassadors are here; the King is occupied in hearing a case which will take long; meantime the young prince, impatient, going down the steps of the throne, makes his own private inquiries. . . . Meantime, the *chargé d'affaires* holds



THE DREAM OF ST. URSULA.—CARPACCIO.

St. Ursula's answer—behind his back. A piece of play, very nearly, the whole picture." (Ruskin.)

575. [4] * Left, the English Prince taking leave of his Father; centre, Landing of the Prince, who is met by Ursula; right, Ursula and Conon kneeling before King Mauro before departing on their pilgrimage. Signed "Victoris Carpatio Veneti Opus. MCCCCLXXXV." 9 feet. 1 in. by 20 ft. $\frac{1}{2}$ in.

"All the dresses are most elaborately detailed, and are very rich in colour." (Eastlake.)

"The interview of the two *fiancés* is really touching. Never was the sincerity of Christian sentiment expressed with more feeling." (Charles Blanc.)

578. [5] ** The Dream of St. Ursula. St. Ursula had a dream, in which an angel appeared to her and enjoined her to make a pilgrimage with her companions to Rome. The purport of this dream she conveyed to Conon in a letter, and, like a true knight, after taking leave of his father, he set out to visit her. This is the most charming picture of the series, but it is the most damaged. The figure of the angel is exquisite, and the sleep of the maiden is well expressed. The domestic details are very interesting. Signed "Vict. Carp. F." It formerly bore the date 1475, but it was painted in 1495. This should be the first in order of the series. 8 ft. 11 in. by 8 ft. 9 in.

"The other pictures in the series may be more rich in incident and expression, and have a higher dramatic interest, but the sleep of Ursula is exquisite, and goes to every heart." (Mrs. Oliphant.)

"The figure of the angel is natural and dignified in attitude—the wings small and unobtrusive, presenting a notable contrast to the vulgar and stagey inventions of later art. . . . The whole scene is marked by extreme simplicity of treatment." (Eastlake.)

"I myself could hardly turn away my eyes from that charming figure of the saint where, asleep on her maiden couch, all grace, purity, and innocence, she seems, by the expression on her beautiful features, to be visited by dreams from Paradise." (Zanetti.)

"Comment dire le parfum de modestie et d'innocence qui s'exhale de cette peinture!" (Charles Blanc.)

577. [6] * St. Ursula and the English Prince Welcomed to Rome by Pope Cyprianus. St. Ursula and her companions were met near the Castle of St. Angelo by Pope Cyprianus, his cardinals and bishops. The pilgrims were joined in Rome by Conon and his suite, who had arrived the same day by a different route. Ursula confided to her lover that it had been revealed to her that she and her companions were doomed to suffer martyrdom at Cologne; consequently Conon relinquished all hopes of marrying her, and, kneeling at her

side, he received the Papal blessing, and assumed the name of Etherius, to express the regeneration of his soul. Pope Cyprianus himself was so touched by the piety of the lovers that he determined to accompany them on their pilgrimage to Cologne, taking with him several cardinals. The whole party then set out on their journey. Signed "Victoris Carpatio Veneti Opus." 9 ft. 9 $\frac{1}{4}$ in. by 10 ft. $\frac{1}{2}$ in.

"The most beautiful of all the series except the Dream." (Ruskin.)

"This is one of the most interesting and attractive pictures in the series. . . . The figures throughout are gracefully posed, while some of the virgins' heads reveal a keen sense of female beauty." (Eastlake.)

"La sainte et son fiancé sont graves et touchants, comme des personnages de légende. . . . On n' imagine pas des figures plus pieuses et plus paisibles." (Taine, "Voyage en Italie," p. 328.)

579. [7] * The Arrival of St. Ursula and her Virgins at Cologne. The princess and her maidens dispensed with the aid of sailors on their pilgrimage, and in due course they arrived at Cologne, where they were assailed by a violent storm. To the left is a large vessel moored by a quay. St. Ursula and the bishop who accompanied her look over the gunwale. In the distance is a view of a town, intended to represent Cologne. Soldiers advance from the city with the intention of taking St. Ursula and her companions to martyrdom. Signed "Victoris Carpatio Veneti MCCCCLXXXX. M. Septembris." 9 ft. 1 $\frac{3}{4}$ in. by 8 ft. 5 in.

This picture is much injured, and the charm of the colouring is almost entirely lost, but the perspective is correct. The figures are inferior in drawing and modelling to Carpaccio's usual work.

"The painting looks heavy and black. . . . The best and most naturally posed figure is that of the boy seated in the foreground, who looks thoroughly tired out." (Eastlake.)

580. [8] Martyrdom of St. Ursula and her Eleven Thousand Virgins. In the background is seen a city intended to represent Cologne. After St. Ursula and her companions, accompanied by Conon and his suite, Pope Cyprianus and his cardinals, left Rome to proceed to Cologne, two Roman captains, fearing that Ursula and her pilgrims would convert the Germans to christianity, gave secret instructions to a heathen king of the Huns, Julian, who was then besieging Cologne, in consequence of which when Ursula and her companions reached Cologne they were slaughtered by the barbarians. Etherius (Conon) was the first to die at the feet of his beloved princess. Cyprianus and his cardinals next perished, and then the virgin troop was massacred.



ST. URSULA AND HER FATHER (DETAIL).—CARPACCIO.

Ursula was led captive to the heathen king, who offered to marry her, but as she rejected his suit he shot her with his own arrows. This picture is inferior in interest and execution to the others. Signed "Victoris Carpatio Veneti Opus. MCCCCLXXXIII." 9 ft. 2½ in. by 18 ft. 4 in.

In the left foreground kneels St. Ursula, before whom is an archer in fifteenth century costume taking careful aim at her. Behind her are the virgins being slaughtered. On the right the body of St. Ursula is seen being borne by four bishops to a church. This is the best portion of the picture.

"Which is of scarcely any interest—except in its curious faults and unworthiness." (Ruskin.)

"The large trees on the left, though not very graceful in form, are carefully and truthfully painted. . . . The figures are excellently posed, while the details of costume, armour, etc., are rendered with remarkable skill." (Eastlake.)¹

The last picture of the series is :—

576. [9] Glorification of St. Ursula. St. Ursula, surrounded by her virgins and Pope Cyprianus, receives the crown of martyrdom from the Eternal Father. The legend relates that the spirits of all these martyrs ascended direct to heaven. St. Ursula wears a pale blue and a brocaded mantle of green and gold. She stands on clustered bundles of palm branches in an attitude of devotion. Below are the virgin martyrs kneeling. In the upper part of the picture is seen the head and shoulders of the Almighty. The English prince in this picture is probably the one behind the left-hand standard. Signed "Op. Victoris Carpatii. MCCCCLXXXI." 15 ft. 6 in. by 18 ft. 6½ in.

"The architectural landscapes are unsurpassingly fine; the rest—most imperfect." (Ruskin.)

"The draperies, distinguished by great brilliancy rather than harmony of colour, are cast in large heavy folds." (Eastlake.)

"In all, the action is carried out with great composure and dignity, and accessory incidents abound. Though individual figures here and there are a little stiff and awkward, their purpose and action are always direct, and thoroughly expressive and dignified. The most crowded groups are made distinct by the masterly distribution of light and shade. The details are kept duly subordinate, atmospheric effects are carefully observed, and the perspective is accurate. In tone Carpaccio is deep and rich, but falls short of the tender transparency which distinguishes Giovanni Bellini." (Woltmann & Woermann, ii.)

(Compare with this series the picture of St. Ursula by Beata Catherina Vigri.) See No. 54, page 92.

¹ "Sir Charles Eastlake knows more than I of oil paintings in general." (Ruskin, "Arrows of the Chase," chap. i. II.)

91. **Carpaccio** (Vittore). The Institution of Pilgrimages to Jerusalem. The interior is probably that of Sant' Antonio di Castello (demolished), whence it came. This canvas is now in a ruined condition : 3 ft. 11½ in. by 5 ft. 9½ in.

89. — The 10,000 Martyrs said to have been crucified on Mount Ararat, in Armenia. This picture came from the Church of Sant' Antonio di Castello, the monks of which had imprudently admitted a priest attacked with the plague, consequently the Venetian authorities put them in quarantine in 1511. The prior, Hector Ottobon, vowed, if they were spared, to erect an altar to the Crucified Martyrs. This picture was ordered for the purpose in 1515. There are more than three hundred figures in it, with many horses and numerous trees. It is one of **Carpaccio's** poor productions, and alike powerless in drawing and in colour. This unpleasant picture illustrates an ancient ecclesiastical legend, and resembles more a Flemish than an Italian work. On wood : 9 ft. 10½ in. by 6 ft. 10½ in.

"Displays careful study of the nude, and admirable details, but the composition is scattered and confused." (Woltmann & Woermann.)

The foreshortening of some of the figures is quite remarkable, especially that of a man in the left foreground reclining with his arms out, stretched on a cross, whose figure is only six inches long, and which turns with the spectator as he passes by the picture.

566. — Miracle of the Cross. The Patriarch of Grado above, in left corner, curing a demoniac by the virtue of a relic of the True Cross. Painted in 1494, and much injured by repainting. Formerly in the Scuola di San Giov. Evangelista. Canvas : 12 ft. 6½ in. by 12 ft. 10½ in.

In the Loggia above numerous ecclesiastics pay reverence to the sacred relics. The foreground is occupied by boats and gondolas, in which richly attired persons are sitting. The gondolas are represented as they were fitted in the fifteenth century. In place of the felt covering ("felze") they have a kind of fixed tent, which was then used all the year round, whereas now a tent is only used in the summer. In a number of pictures in the Doges' Palace are representations of gondolas with the polished steel prow, which was not in use in **Carpaccio's** time. The artist has here introduced the wooden bridge across the Grand Canal called "Del Bagatin" (probably from "bagatella," "legerdemain"), which was replaced in 1591 by the present Rialto Bridge. The water in the canal is much too dark.

90. — The Meeting of Joachim and Anna. In the centre

Joachim embraces Anna. They were the parents of the Virgin. On his return with his flocks, after his expulsion from the Temple because he was without issue, Anna went to meet Joachim joyfully, for an angel had told her that she should bring forth a child. On the right is St. Elizabeth of Hungary, bearing a pennant and a palm branch. (Some writers call this figure St. Ursula.) On the left is St. Louis, King of France.

This picture has sometimes been attributed to Giov. Bellini, but it is signed and dated 1515 by Carpaccio. It is merely a reproduction of a wood-cut by Albert Dürer, but without the German master's angular treatment of the drapery. The landscape is here the best part of the work. It was formerly in the Church of San Francesco, at Treviso. On wood: 6 ft. $\frac{3}{4}$ in. by 5 ft. 6 in.

"The drawing of the hands throughout is refined and delicate." (Eastlake.)

"Though carefully treated, it suggests the employment of Previtali and other foreign journeymen." (C. & C.)

44. — *Presentation of Christ in the Temple. The Virgin, with the Child in her arms, is standing near Simeon in a cope, or pluvial. A page in front holds a unicorn, the ancient emblem of chastity. On either side of Simeon are two ministering priests, who are clothed as Cardinals. Behind the Virgin are two women, one of whom holds a pair of doves, and beneath are three boys playing musical instruments. On the edge of Simeon's robe are four lovely pictures, represented in feigned embroidery.

This picture was formerly in the Church of San Giobbe (St. Job), where Vasari saw it, and praised its agreeable colouring and execution. The figures are graceful, though there is some rigidity in the heads, but the colour has lost its original brightness by restoration. Charles Blanc calls this Carpaccio's masterpiece. It is signed and dated 1510. On wood: 13 ft. 4 in. by 7 ft. 3 in.

"The best picture in the Academy of Venice. . . . You have no leave to find fault with anything *here*! You may measure yourself, outside and in,—your religion, your taste, your knowledge of art, your knowledge of men and things,—by the quantity of admiration which honestly, after due time given, you can feel for this picture. . . . And if you don't delight in it, the essential faculty of enjoying good art is wanting in you." (Ruskin "Guide," etc., i. p. 16.)

"This is a very impressive work. In the finely conceived and venerable head of Simeon we find united an expression of tenderness and dignity rarely realized by any painter of this period. The Infant Christ is exquisitely graceful. The Virgin's features, though

beautiful, are less interesting than those of her nearest companion." (Eastlake.)

"He never produced anything more simple or more noble. . . . He surpassed Bellini in grandeur of arrangement, and in a felicitous combination of thought in the movement or occupation of the *dramatis personæ*. Critics have dwelt unnecessarily on the anachronism of turning Simeon into a Pontiff between attendant Cardinals, but there can be no doubt that it was a happy idea to make one of these servants bear the mantel of his master, such a gorgeous mantel, too, so finely cast, as indeed the drapery mostly is." (C. & C.)

609. **Caroto** (Giov. Francesco). Veronese; 1470-1546. Virgin and Child. The Virgin is sewing, while the Child holds the scissors in His hand. Formerly in the Galleria Maldura, Padua. Canvas: 1 ft. 11 $\frac{3}{4}$ in. by 1 ft. 6 $\frac{3}{4}$ in.

489, etc. **Carriera** (Rosalba). Portrait of the Artist by herself. The collection of portraits, of which the above is one, consists of twelve pastels, the greater number of which were bequeathed by Signor Omobon Astori. 1 ft. 11 in. by 1 ft. 6 $\frac{3}{4}$ in.

434. **Cassana** (Giov. Agostino). Genoese; 1658-1720. Still Life—Fruit, etc. Formerly in the Convent of San Giorgio Maggiore. Canvas: 3 ft. 9 $\frac{1}{2}$ in. by 5 ft. 5 $\frac{1}{2}$ in.

439. — Animals and Fruit. Formerly in the Convent of San Giorgio Maggiore. Canvas: 3 ft. 9 $\frac{1}{2}$ in. by 5 ft. 5 $\frac{1}{2}$ in.

72. **Catena** (Vincenzo di Biagio). St Augustine. Greatly repainted. Panel: 2 ft. 5 $\frac{1}{4}$ in. by 1 ft. 3 in.

73. — St. Jerome. These panels in oil were once in the Convent of Giustina. Same size as above.

— The Doge Ziani and Pope Alexander III. For the subject here represented see Doges' Palace, page 121. Formerly in the Chiesa della Carità. Canvas: 7 ft. 9 in. by 6 ft. 1 $\frac{1}{2}$ in.

99. — The Scourging of Christ. Groundlessly attributed to Catena. By Girolamo da Santa Croce. See under Croce.

16. **Catterino** (Veneziano). Venetian; lived in the fourteenth century. Coronation of the Virgin. Behind the throne are eight angels. Signed and dated 1375. Panel, tempera: 3 ft. by 2 ft.

361. **Chardin** (Jean-Baptiste Siméon). French; 1699-1779. Allegory of the Transiency of Life. Presented by Molin. Canvas: 1 ft. 11 $\frac{1}{4}$ in. by 1 ft. 3 $\frac{3}{4}$ in.



THE INCREDULITY OF ST. THOMAS.—CIMA.

Chilone (Vincenzo). A Court. Canvas : 2 ft. 4 in. by 2 ft. 8 in.

Chimenti. See **Empoli.**

474. Cignaroli (Giambettino). Venetian ; 1706-1772. Death of a Woman in Child-birth. Formerly in the Confraternità della Carità. Canvas : 6 ft. 7 in. by 8 ft. 5 in.

603. Cima (Giov. Battista da Conegliano). Friulan ; painted about 1489 to 1508. The Madonna, with (left) St. John the Baptist, and (right) St. Paul with an open book. Behind the Virgin is a red curtain, dividing the landscape background into two portions. The Virgin's face resembles Bellini's Madonnas. On wood : 2 ft. 8 in. by 3 ft. 10½ in.

"This is a characteristic, but by no means first-rate, example of Cima." (Ruskin.)

623. — St. Christopher Carrying the Infant Christ. (For an account of the subject, see under Titian's fresco of St. Christopher, Doges' Palace.) This is a fragment of a large altar-piece, mentioned by Boschini. It was formerly in the Scuola dei Mercanti. On wood : 4 ft. 10 in. by 2 ft. 2 in.

604. — *Pietà*. (The Entombment). Nicodemus supports the body of Christ between the Virgin and St. John who holds the arms, while the Marys look on. Signed and painted before 1492. On wood : 2 ft. 4½ in. by 3 ft. 8½ in. From the Renier collection.

"The chief interest of this work centres, as it should, in the principal figure, which, though overcast with the shadow of death, is dignified and impressive. The body is carefully modelled. The heads of the rest of the group are comparatively deficient in interest." (Eastlake.)

597. — Madonna. Background is a landscape. On wood : 2 ft. 4 in. by 1 ft. 10½ in.

611. — *The Incredulity of St. Thomas. The Redeemer stands between St. Thomas and another saint on the right, who, according to some, is St. Magnus, bishop, an old friend of St. Chrysostom, while others more correctly call him St. Nicholas. He holds a book and crozier, and wears a rich cope, the orphreys of which are divided into compartments representing incidents in the life of the saint.

The colouring is brilliant, and the figures stand out very clearly from the distance, but the composition is somewhat formal. It was once in the School of the Masons, Venice. On wood : 7 ft. 8½ in. by 4 ft. 7½ in.

"A cold and somewhat stiff creation, but combining great

strength of colour and purity of outline with powerful effect." (C. & C.)

"In drawing, colour, taste, and sentiment, this picture may be regarded as a typical example of Cima's best work. All the heads are conceived in a spirit of solemn reverence and deep religious feeling." (Eastlake.)

"An entirely sincere and noble picture of the central epoch. Not supreme in any artistic quality, but good and praiseworthy in all; and as a conception of its subject, the most beautiful you will find in Venice." (Ruskin.)

592. — *Tobias and the Angel. In the centre is Tobias, holding the fish, accompanied by the angel Raphael; to the left is St. John the Evangelist; in the opposite corner is St. Nicholas of Bari, bearing a pastoral staff in his hand. Tobias was the son of Tobit, a rich man, who became blind, and nothing was finally left to him but his wife and son. Tobit sent his son Tobias on a long journey to recover a sum of money which a man in Media owed him. He was guided by the Archangel Raphael. On his return with the money, Tobias cured his father's blindness with the gall of a fish, as directed by Raphael. The composition is simple, in the old style. Cima has made Tobias a mere boy, whereas at the time of his expedition to Media he was a young man, affianced to the daughter of Raguele. In 1889 this picture was transferred from wood to canvas, after having suffered greatly from restorations. It was formerly in the abbey Church of Santa Maria della Misericordia. Canvas: 5 ft. 3½ in. by 5 ft. 11½ in.

Morelli remarks of Cima that he had no dramatic talent, but that he was the best and most careful draughtsman in the school of Bellini, and unlike his master, he never abandoned the old style of painting, as may be seen in this beautiful picture.

"The rich, but harmonious disposition of colours in this charming work, the admirable treatment of the draperies, and the interesting (though unfortunately damaged) landscape background, combine to make this picture one of the most attractive objects in the Gallery." (Eastlake.)

36. — *Madonna enthroned with Saints. The Madonna sits on a throne of white and brown marble. On the right are SS. Anthony, Sebastian, and Lucy; on the left St. George in armour, St. Catherine (?), wearing a rose-coloured dress and green mantle, and St. Nicholas. At the foot of the throne are two angels, playing the violin and mandoline. This picture was attributed to Bellini by some old writers by mistake. It is one of Cima's most important works.



THE MADONNA WITH ST. JOHN THE BAPTIST AND ST. PAUL.—CIMA.

Formerly in the Church of the Carità. On wood : 13 ft. 6 in. by 6 ft. 11 in.

"In which Bellinesque repose is united to extended form." (C. & C.)

"Extremely grandiose ; but it has not the fervent sentiment of Bellini, and the Virgin herself is rather commonplace." (Woltmann & Woermann).

"A large and magnificent example of the painter. . . . In the Virgin's features may be recognised that dignified ideal of female beauty which is so often presented in Cima's works ; and it is remarkable that the features of St. Sebastian belong to the same type. . . . The chromatic scheme of the whole picture is brilliant but refined." (Eastlake.)

358. **Coninck** (David). Flemish ; 1636-1687. Still Life—Fruit. Presented by Molin. Canvas : 3 ft. 2 in. by 5 ft. 6 in.

231. **Contarini** (Giovanni). Venetian ; 1549-1606. Portrait of a Venetian Noble. Formerly in the Procuratie Nuove. Canvas : 2 ft. 3½ in. by 2 ft. 1 in.

340. — **Venus**. Copy of Titian's "Danaë." Presented by Molin. Canvas : 2 ft. ¾ in. by 2 ft. 6¾ in.

Corona (Leonardo). Venetian ; 1561-1605. Christ on the Cross, and the Marys. Formerly in Santa Maria Formosa. Canvas : 8 ft. 8½ in. square.

371. **Coyzel** (Anthony). French ; 1661-1722. Susannah and the Elders. Acquired from Parisi. Copper : 1 ft. ½ in. by 1 ft. 5 in.

186. **Cranach** (Lucas), also Müller or Sunder. German-Saxon ; 1447-1553. Lot and his Daughters. Inscribed "1529" with a monogram of a serpent. Panel : 1 ft. 11¼ in. by 1 ft. 3¾ in.

188. — **Credi** (Lorenzo di), attributed to. The Holy Family. Panel : 3 ft. by 2 ft. 2½ in.

49. — **Virgin and Child, St. Joseph and St. John the Baptist**. A "tondo," or circular picture. The Virgin kneels in adoration before the infant Christ. The youthful St. John the Baptist kneels before Him. On the right St. Joseph sits in meditation. This work is attributed to Credi, but is probably by **Raffaellino del Garbo**. Formerly in the Manfrini Gallery. Retouched all over. Diameter : 2 ft. 1¼ in.

"This work is distinguished by a tasteful sense of colour, and is by no means deficient in religious sentiment ; but it displays little or no religious excellence, and certainly no special characteristics of the master to whom it is ascribed." (Eastlake.)

482. **Crespi** (Luigi). Bolognese (?); c. 1779. Portrait of the Artist by himself. Canvas: 3 ft. 7½ in. by 3 ft. 2½ in.

105. **Crivelli** (Carlo). SS. Roch, Sebastian, Augustine, and Bernard. It is signed with Crivelli's name, but the signature is of doubtful authenticity. Panel: 1 ft. 2 in. by 4 ft. 8½ in.

103. — SS. Jerome and Augustine. St. Jerome as a Cardinal holds in his hands a book and a little church, as his emblems. Formerly in the Brera Gallery in Milan. Panel: 1 ft. 2 in. by 4 ft. 8½ in. Not authentic.

149. **Croce** (Francesco Rizzo), called **da Santa Croce**. The Risen Christ. Christ appears to the Magdalene, who kneels before Him. On either side are kneeling worshippers. Formerly in the Monastery of the Dominicans at Venice (sulle Zattere), for which it was painted in 1513. On wood: 9 ft. 8½ in. by 6 ft. 11 in.

161. **Croce** (Girolamo da Santa). Head of the Saviour. Panel: 1 ft. 4½ in. by 11 ft. ¾ in.

169. — SS. Gregory and Augustine. Formerly in the Church of the Servi. Canvas: 9 ft. 7 in. by 5 ft. 4 in.

154. — St. John the Evangelist. On wood: 6 ft. 7½ in. by 2 ft. 10 in.

160. — The Evangelist St. Mark. Formerly in the Church of the Servi. Canvas: 6 ft. 7 in. by 2 ft. 10 in.

155. — St. Mark.

158. — St. Jerome.

Both formerly in the Magistrato della Messetteria. Canvas: each, 2 ft. 7½ in. by 2 ft. 2 in.

153. — The Nativity. Formerly in the Manfrini Gallery. Ascribed to Girolamo da Santa Croce.

163. — The Marriage of St. Catherine. Acquired by the State. Canvas: 1 ft. 4½ in. by 1 ft. 8 in. Catalogued to Catena, but probably by Girolamo da Santa Croce.

— The Scourging of Christ. Christ, bound to a column, is being scourged by executioners, while the high priest, Caiaphas ("A worthless production"—*Morelli*), on a throne, looks on. Herod stands with his suite to the left. Greatly repainted. Formerly in San Severo. Canvas: 5 ft. 6½ in. by 6 ft. 7 in.

152. **Croce** (Pietro Paolo da Santa) Venetian; fl. last half of sixteenth century. Christ in the House of Mary and Martha.

The signature of another painter is believed to be apocryphal. Canvas : 2 ft. $\frac{1}{4}$ in. by 2 ft. 6 in.

4. **Cusighi** (Simone da). Venetian; c. 1380-1416. The Entombment, etc. Panel : 2 ft. $1\frac{1}{2}$ in. by 1 ft. $7\frac{1}{4}$ in.

18. — Altar-piece. Centre, the Virgin, and members of the Brotherhood. In the other compartments the history of St. Bartholomew, dated 1394. Panel : 3 ft. $11\frac{1}{2}$ in. by 6 ft. $9\frac{1}{2}$ in.

84. **Diana** (Benedetto). Madonna, with (right) St. John the Baptist, and (left) St. Jerome. This picture was formerly ascribed to Vincenzo Catena. It is not very interesting, and the Virgin and Child are badly drawn. On wood : 2 ft. 6 in. by 3 ft. $1\frac{1}{4}$ in.

86. — Madonna enthroned with Saints. The saints are probably Augustine and Monica (or Louis and Anna). At the foot of the throne is an angel holding a flower. This picture was falsely attributed by Zanetti to Florigerio. A lunette to this, the Eternal, is assigned to Bissolo. Formerly in the Church of the Servi. On wood : 6 ft. by 5 ft.

565. — Healing of a Child which has Fallen. Greatly repainted. Canvas : 12 ft. by 4 ft. $8\frac{1}{2}$ in.

82. — Madonna enthroned with Saints. SS. Jerome and Benedict on the left, the Magdalene and St. Justina on the right. This work shows that **Diana** derived his first impressions from the school of Squarcione. It is signed with his name and an inscription. Formerly in Santa Lucia, Padua. On wood : 6 ft. $5\frac{1}{4}$ in. by 7 ft. 5 in.

"There is a lack of purity of style, especially in the drapery, and the female saints are rather affected." (Woltmann.)

"The head of St. Jerome is ably conceived, and the Virgin's features are refined in expression. The chromatic scheme of the picture is rich and gay, but marred here and there by crude contrasts." (Eastlake.)

"Note the coarseness of the hands, the dull brownish tone, and the flabby treatment of the colour." (C. & C.)

83. — The Madonna with (right) St. Jerome and (left) St. Francis. Formerly in the Magistrato del Sale. At one time it was erroneously ascribed to Catena. On wood : 2 ft. $5\frac{1}{4}$ in. by 4 ft. $1\frac{1}{2}$ in.

"The sickly green tone which pervades the picture may be due to modern varnish, but it is difficult to perceive that it ever possessed any charm of colour." (Eastlake.)

"Diana tries to be pretty, and falls into disproportion." (C. & C.)

145. **Dietrich** (Christian). German; 1712-1774. A Peasant Resting. Painted on copper: 10 in. by 7½ in.

460. **Diziani** (Gaspere). Venetian; 1690-1767. Moses receiving the Tables of the Law. Canvas: 1 ft. 10 in. by 3 ft. 2½ in.

459. — Moses in the Burning Bush. Formerly in the Convent of San Giorgio Maggiore. Canvas: 1 ft. 10 in. by 3 ft. 2½ in.

71. **Donato Veneziano**. Pietà. The Virgin and St. John supporting the body of Christ. This is a copy of the Pietà by Giov. Bellini, in the Museum of Berlin. Canvas: 1 ft. 10½ in. by 2 ft. 6½ in.

98. — The Crucifixion. The Magdalene embraces the Cross; the Virgin and St. John at the sides; SS. Francis and Bernard kneeling. Assigned by Boschini to **Donato**, pupil or follower of Jacobello del Fiore; but Zanetti and Moschini do not agree with him. Formerly in San Niccolò dei Frari (demolished). On wood: 7 ft. 1½ in. by 5 ft. 6½ in.

144. **Dusart** (Cornelius). Dutch; 1660-1704. Three Men in a Tavern. On wood: 7½ in. by 6½ in.

137. **Dutch School**. 17th century. Landscape.

173. **Dyck** (Antony Van). Flemish; 1599-1641. Head of a Youth. On wood: 9½ in. by 7½ in.

176. — Christ on the Cross. Canvas: 2 ft. 2½ in. by 2 ft.

174. — Head of a Sleeping Child. On wood: 9 in. by 7 in.

These three little works are delicately painted, and are attributed to **Van Dyck**.

367. — Study of a Child. Formerly in the Manfrini Gallery. On panel: 1 ft. 8½ in. by 1 ft. 4 in.

"The dress is skilfully painted; but except for its association with the name of **Van Dyck**, there is little to notice in the picture." (Eastlake.)

368. **Elsheimer** (Adam), called Adamo Tedesco. German; 1578-1620. St. Peter denying Christ. On wood: 9½ in. by 7½ in.

48. **Fabrizio** (Gentile da). Madonna. The Virgin is seated, and wears a mantle brocaded in black and gold. From the lower edge of the picture rise the horns of a moon—a symbol of the Virgin. The nimbus which surrounds the Virgin's head is inscribed with the sacred words of the

Annunciation in mediæval characters. The signature is regarded as apocryphal, but it is generally ascribed to **Fabrizio**. It is much injured by repainting. Presented by **Molin**. On wood : 1 ft. 7½ in. by 1 ft. 2 in.

50. School of Gentile da **Fabrizio**. Marriage of Santa Monica. Interesting on account of the quasi-domestic scene represented. The inscription designated a marriage, but no priest is present.

"Observe the sense of paternal dignity conveyed by the larger scale on which the father is painted." (Eastlake.)

Fabrizio (Placido). Venetian ; 1802-1859. Physician and Patient. Canvas : 2 ft. 10½ in. by 3 ft. 3½ in.

378. — Portrait of Antonio Canova, the Sculptor. Canvas : 1 ft. 6 in. by 1 ft. 9½ in.

382. — Portraits of the artist's Parents. Canvas : 2 ft. 10½ in. by 3 ft. 3½ in.

— Portrait of the Captain Gaspare Craglietta. Canvas : 1 ft. 4½ in. by 1 ft. ¾ in.

381. — Virgin and Child, St. John the Baptist, and St. Zacharia. Copy from Catena. Canvas : 1 ft. 10 in. by 2 ft. 6 in.

384. — The Virgin and Saints. Copy from Paul Veronese. The original is in the Church of St. Sebastiano. Canvas : 1 ft. 11¼ in. by 2 ft. 4 in.

386. — Cupid and Psyche. Canvas : 2 ft. 8½ in. by 3 ft. 3½ in.

380. — Portrait of Giov. Bernardi, Priest. Canvas : 4 ft. 3½ in. by 3 ft. 7½ in.

388. — Virgin and Child, in imitation of Giov. Bellini. On wood : 1 ft. 4 in. by 1 ft. 2½ in.

387. — The Dead Christ. A copy of Paul Veronese, the original of which is in the Chiesa dei SS. Gervasio e Protasio. Panel : 1 ft. ¾ in. by 10½ in.

383. — The Rape of Europa. A copy of Paul Veronese, the original of which is in the Ducal Palace. Canvas : 3 ft. 11½ in. by 5 ft.

558. **Fasolo** (Giov. Antonio). Venetian ; 1528(?)–1572. The Pool of Bethesda. (See the same subject by Tintoretto in Scuola di San Rocco, page 144.) Formerly in San Rocco di Vicenza. Canvas : 11 ft. 10½ in. by 6 ft. 11 in.

Ferramola (Floriano). See under **Pellegrino**.

526. **Ferrarese** (Giov. Battista). St. Sebastian. Formerly in San Niccolò dei Tolentini. Canvas: 6 ft. $8\frac{1}{4}$ in. by 4 ft. $10\frac{1}{2}$ in.

432. **Ferri** (Ciro). Roman; 1634-1689. Holy Family and St. Catherine. Presented by Molin. Canvas: 1 ft. 11 in. by 2 ft.

Feti (Domenico). Roman; 1589-1624. Meditation. Canvas: 5 ft. $8\frac{1}{2}$ in. by 4 ft. $6\frac{3}{4}$ in.

503. — The Good Samaritan. Panel: 1 ft. $11\frac{1}{4}$ in. by 1 ft. 5 in.

505. — The Parable of the Sower. Panel: 2 ft. $\frac{1}{2}$ in. by 1 ft. 6 in.

518. — A Woman Reading. Canvas: 2 ft. $4\frac{3}{4}$ in. by 2 ft. 7 in.

— Isaac blessing Jacob. Canvas: 3 ft. 4 in. by 2 ft. $5\frac{3}{4}$ in.

— The Parable of the Hidden Treasure. Canvas: 2 ft. 10 in. by 4 ft. $5\frac{1}{2}$ in.

497. — Portrait of an Old Woman. Canvas: 1 ft. $9\frac{1}{2}$ in. by 1 ft. 11 in.

498. — Portrait of an Old Man. Canvas: 1 ft. 10 in. by 2 ft. 1 in.

13. **Fiore** (Jacobello del). Madonna of Mercy between SS. John the Baptist and John the Evangelist. Above, the Annunciation. This is a triptych with an archaic representation of the Virgin shielding saints with her mantle. On wood: 2 ft. $10\frac{3}{4}$ in. by 3 ft. $9\frac{1}{2}$ in.

"The Virgin seems taken from a pack of cards. The anatomy is false; the shape wooden. The flesh is red, and green in the shaded parts. Such are the works which it has pleased the 'clever but superficial Lanzi' to describe as remarkable for 'grace and dignity.'" (C. & C.)

15. — "Justice," with St. Michael (right) and St. Gabriel (left). Signed and dated 1421; much repainted. Formerly in the Magistrato del Propino in the Doges' Palace. On wood, in tempera: 16 ft. $2\frac{3}{4}$ in. by 6 ft. 9 in.

1. — The Coronation of the Virgin. In the centre, Christ sits with the Virgin at his side, holding a sceptre and placing a crown upon her head, and surrounded by saints, martyrs, etc. In the foreground kneels the donor of the picture, Antonio Correr, Bishop of Ceneda. It was formerly in the Cathedral of Ceneda, and is now much repainted. It is said

that the old frame, which was thrown away, was dated 1430. On wood: 12 ft. $2\frac{1}{2}$ in. by 10 ft. $1\frac{1}{4}$ in.

"The whole painting, though rich in colour, and elaborately detailed, is coarse in execution and rude in the delineation of human form and features, scarcely rising beyond the level of decorative art." (Eastlake.)

"A confused and scarcely intelligible composition, containing a large number of clumsily drawn figures." (Layard.)

Firenze (Antonio da). See **Antonio**.

Sixteenth Century—

502. **Flemish School**. Portrait of a Man. Panel: $8\frac{3}{4}$ in. by $7\frac{1}{4}$ in.

201. — Portrait of a man holding globes in his hands. Panel: $8\frac{3}{4}$ in. by $7\frac{1}{4}$ in.

Seventeenth Century—

509. — The Deluge. Panel: 1 ft. $9\frac{1}{2}$ in. by $11\frac{1}{4}$ in.

142. — Fruit. Panel: 1 ft. 2 in. by 2 ft. $9\frac{1}{2}$ in.

175. — Fruit and Still Life. Canvas: 2 ft. 8 in. by 2 ft. $2\frac{1}{4}$ in.

171. — Fruit. Panel: $10\frac{3}{4}$ in. by 1 ft. $2\frac{1}{2}$ in.

179. — Fruit. Panel: 9 in. by 1 ft. $2\frac{1}{2}$ in.

Eighteenth Century—

133 and 134 — Landscapes. Formerly in the Convento della Salute. Each canvas: 1 ft. $6\frac{1}{2}$ in. by 1 ft. 4 in.

Sixteenth Century—

157. **Florigerio** (Sebastiano). SS. Francis, Anthony of Padua, and John the Evangelist. Formerly in San Bovo, Padua. On wood: 3 ft. $\frac{1}{2}$ in. by 5 ft. 10 in.

147. — Madonna with Saints. The Virgin enthroned, supports the infant Christ. St. Anne stands behind. On the left is St. Roch in adoration; on the right is St. Sebastian. Formerly in the same church as above. It is not an attractive picture, but is one of the few authentic works of this master. Canvas: 7 ft. 11 in. by 3 ft. $10\frac{3}{4}$ in.

164. **Fogolino** (Marcello). Madonna and Saints. SS. Louis, Bernard of Siena, Anthony of Padua (right), Bonaventura, Clara, and Francis of Assisi (left). Formerly in San Francesco, Assisi. Canvas: 7 ft. 10 in. by 5 ft. $10\frac{1}{2}$ in.

"The figures are square, short, and puffy." (C. & C.)

47. **Francesca** (Piero della), c. 1415-1492. A donor kneeling before St. Jerome. The donor is probably Girolamo, son of Agostino Amadi, but some say it represents the son of

Carlo Malatesta of Sogliano. It is signed with an inscription. On wood : 1 ft. 7½ in. by 1 ft. 5½ in.

"The distant landscape and the figures are very characteristic of the master. The drawing is pure and precise like that of Verrocchio, or Leonardo. (C. & C.)

65. **Franceschi** (Paul), or **Franchois**. Flemish; 1540-1596. St. John the Baptist in the Desert. Background landscape. Presented by Molin. Canvas : 1 ft. 8 in. by 2 ft. 1¾ in.

66. — The Prodigal Son. Presented by Molin. Canvas : 1 ft. 11¼ in. by 2 ft. 8¾ in.

52. **Francia** (Jacopo Raibolini). Bolognese; c. 1499-1557. The Holy Family and St. Catherine. The Virgin supports the infant Christ upon a pedestal; He extends His right hand with a wreath in it towards St. Catherine; St. Joseph appears behind on the left; in the distance on the right is a landscape. Formerly in the Albany Gallery. Panel : 2 ft. 3¼ in. by 1 ft. 11 in.

"It is, on the whole, an attractive picture, though it lacks the subtle charm of colour which distinguishes its Venetian rivals. (Eastlake.)

French School.

Seventeenth Century—

View of a Sea-port. Formerly in the Monastery of San Giorgio Maggiore. Canvas : 3 ft. 1½ in. by 1 ft. 10 in.

346. **Fyt** (Jan.). Flemish; 1611-1661. Animals. Signed and dated 1642. Formerly in the Manfrini Gallery. Canvas : 2 ft. 6¼ in. by 3 ft. 3 in.

Garofalo (Bevenuto Tisi). See **Tisi**.

470. **Gaspari** (Pietro). Venetian; 1735 (?). Architecture. Formerly in the Academy of Painting. Canvas : 4 ft. 2¼ in. by 2 ft. 7¼ in.

Gavagnin. See **Cavagnin**.

55. **Ghirlandaio** (Ridolfo). Florentine; 1483-1561. Madonna enthroned. On the right, St. Peter, on the left, St. Lucy. This picture is much repainted, and its attribution is doubtful. C. & C. think it is more like the work of Mainardi than of Ridolfo (Ghirlandaio).

3. **Giambono** (Michele). Venetian; fl. about 1441-1470. Altar-piece. Divided into five parts : centre, the Redeemer; on one side, St. Bernard of Siena and St. John the Evangelist; on the other the Archangel Michael, and St. Louis.

Much damaged and repainted. It dates from 1450-1470. Formerly in the Scuola del Cristo alla Giudecca. On wood : 5 ft. 11 in. by 3 ft.

297. — Portrait of a Venetian Noble holding a Glove. In the opinion of most writers this painting is the work of **Palma Vecchio**, but it is unworthy of that master, and is evidently *not* by **Giorgione**. Presented by Molin. Canvas : 2 ft. 4½ in. by 2 ft. 2½ in.

"If it is really the work of **Giorgione**, it cannot be regarded as a satisfactory example of the master." (Eastlake.)

"Unworthy of the name of **Giorgione**, and unworthy of a place in the Gallery." (C. & C.)

527. — Portrait of an Old Woman. Groundlessly attributed to **Giorgione**, and supposed, without authority, to represent Titian's mother. A half-toothless old crone, humbly dressed. An unattractive picture.

516. Attributed to **Giorgione** and **Palma Vecchio**.

An episode of the famous Legend of St. Mark and the Fisherman (page 24). For an account of this legend see under Paris Bordone—"The Fisherman presenting the ring to the Doge." There is no authority for ascribing this picture to **Giorgione**, which was merely a supposition of Zanetti's. Vasari and other contemporaries attribute it to **Palma Vecchio**, and it is still catalogued to him. It has also been attributed to Paris Bordone, but its real author is uncertain. The lower part of the picture is occupied by a boat, in which is a nude, satyr-like figure. In the gloam may be discerned a tempest-tossed vessel, manœuvred by demons, who are rebuked by St. Mark, approaching in a small boat.

"A large and uninteresting picture, which has suffered from re-painting." (Eastlake.)

"The tempest in the Venice Academy—that spacious, animated, but inky, canvas—was never touched by **Giorgione**, or if it was, underwent such complete transformation, as to appear, in part at least, by Paris Bordone." (C. & C.)

Giovanni d'Àlemagna. See Vivarini.

Giovanni da Bologna. See Bologna.

Giovanni da Udine. See Udine.

Girolamo da Santa Croce. See Croce.

Girolamo da Udine. See Udine.

370. **Heinz** (Joseph). German ; 1565-1609 (?). The Bath

of Diana. Presented by Molin. Copper: 1 ft. 3 $\frac{1}{4}$ in. by 1 ft. 9 in.

351. **Heusch** (Jacob de). Dutch; 1657-1071. Landscape with Figures and Horses. Presented by Molin. Canvas: 2 ft. 2 in. by 2 ft. 6 in.

Copy of (Hans) **Holbein**. Portrait of a man, dressed in a coat trimmed with fur. Canvas: 8 $\frac{1}{4}$ in. by 5 $\frac{3}{4}$ in.

344. **Hondecoeter** (Melchior de). Dutch; 1636-1695. A Hen and her chickens.

345.— A Cock which has vanquished his Rival. Presented by Molin. Each canvas: 2 ft. 7 $\frac{1}{4}$ in. by 2 ft. 3 in.

Ignoto. See **Unknown**.

450. **Joli** (Antonio); 1700-1777. Thermal Baths. Formerly in the Academy of Painting. Canvas: 4 ft. 2 in. by 3 ft. $\frac{3}{4}$ in.

Kranak. See **Cranach**.

24. **Lambertini** (Michele di Matteo). Bolognese; c. 1440-1469. Altar-piece. The Madonna, with SS. Helena and Lucy on the left, SS. Mary Magdalene and Catherine on the right, and the Crucifixion and the Evangelists above. Below, on the predella, the history of St. Helena. Formerly in the Church of St. Elena, in Isola. Panel: 10 ft. 10 $\frac{1}{2}$ in. by 7 ft. 11 in.

312. — Virgin and Child, St. John the Baptist, and an Angel. Panel: 2 ft. 8 in. by 2 ft. 2 $\frac{3}{4}$ in.

323. — The Descent of the Holy Spirit. Dated 1555. Formerly in the Scuola dello Spirito Santo. Canvas: 9 ft. 1 in. by 6 ft. 4 in.

313. — Virgin and Child. St. Catherine, St. John the Evangelist, and a Servite monk, perhaps the donor of the picture, who holds a *cartello* inscribed "Peccavi." Formerly in the Church of the Servi. Canvas: 2 ft. 8 $\frac{3}{4}$ in. by 3 ft. 4 in.

487. **Lazzarini** (Gregorio). Venetian; 1655-1740. Children and a Faun. Formerly in the Doges' Palace. Canvas: 2 ft. 4 in. by 3 ft.

426. — The Fall of Manna. Canvas: 5 ft. 1 $\frac{3}{4}$ in. by 7 ft. 3 in.

440. — Moses striking the Rock. Canvas: 5 ft. 1 $\frac{3}{4}$ in. by 7 ft. 3 in.

441. — Abraham sacrificing Isaac. These three canvasses were formerly in the Convent of SS. Giovanni e Paolo. Canvas : 5 ft. $6\frac{1}{2}$ in. by 4 ft. 6 in.

507. — Charity. Formerly in the Convent of San Giorgio Maggiore. Canvas : 5 ft. $6\frac{1}{2}$ in. by 4 ft. 6 in.

488. — Children with a Faun. Formerly in the Doges' Palace. Canvas : 2 ft. 4 in. by 3 ft.

Le Brun. See **Brun.**

190. **Leyden** (Lucas van). Dutch ; 1494-1533. Marriage of St. Catherine. The Virgin sits enthroned under a canopy (note the careful delineation of the vine-leaves behind the throne). She holds the infant Christ on her lap, an angel being on either side of Him. He places a ring upon the finger of St. Catherine, richly attired, and wearing a crown. This picture should not be passed unnoticed, as there are few good specimens of Dutch art in Venice. Presented by Molin. Panel : 2 ft. $2\frac{1}{2}$ in. by 2 ft. $4\frac{1}{2}$ in.

419. **Liberi** (Cav. Pietro). Venetian ; 1605-1687. An Allegory (?) Two women and a man falling. Presented by Molin. Canvas : 1 ft. $\frac{1}{2}$ in. by 1 ft. $5\frac{1}{2}$ in.

Licinio (Giov. Ant.). See **Pordenone**

305. **Licinio** (Bernardino). Friulan ; fl. 1524-1541. Portrait of a Lady. This picture has been attributed to Paris Bordone. Canvas : 2 ft. $6\frac{1}{2}$ in. by 2 ft. $11\frac{1}{2}$ in.

— Madonna with Saints. At the foot of the throne are three saints, the two nearest wearing mitres. The distant landscape is the most interesting part of the picture.

"The work is not remarkable for any of the higher qualities of taste, whether in design or execution." (Eastlake.)

Longhi (Pietro). Called **Il Falca**. Venetian ; 1702-1762.

468. The Fortune-Teller.

465. — The Dancing-Master.

"The figures here are painted with great life and spirit. The sense of colour is excellent, and the work distinguished by much technical dexterity." (Eastlake.)

467. — The Apothecary. This is the mediæval dentist. The blue and white medicine-jars on the shelves, as seen here, are still used in old Italian towns.

"Carefully painted, with great character in the faces." (Eastlake.)

466. — The Music-Master.

"Another example of the painter, and perhaps the best (for colour) in the room." (Eastlake.)

469. — The Tailor.

464. — The Toilet.

These last two are of inferior merit. Canvas : each, 1 ft. 11½ in. by 1 ft. 6½ in.

478. — Portrait of the architect, Tommaso Temanza. Presented by the Cav. Francesco Lazzari. Canvas : 2 ft. 5 in. by 1 ft. 9½ in.

479. — A Philosopher. Canvas : 4 ft. 3½ in. by 3 ft. 1¼ in.

"A tone of high courtesy, of great refinement, coupled with an all-pervading cheerfulness, distinguishes Longhi's pictures from the works of Hogarth." (Berenson, p. 74.)

Longhi (Alessandro). Venetian ; 1733-1813. Son of Pietro Longhi.

475. — Portrait of the Doge Alvise Mocenigo III., who died in 1778.

476. — Portrait of the Doge Paolo Renier, who died in 1789.

477. — Portrait of Francesco Loredan, who died in 1762.

These portraits were formerly in the Academy of Painting. Each canvas : 2 ft. 8 in. by 2 ft. 2 in.

493. — Allegory : Painting and Merit. Canvas : 4 ft. 1½ in. by 3 ft. 7¼ in.

10. **Lorenzo** (Veneziano). A large Altar-piece, divided into eighteen compartments. The upper central panel, the Almighty, is evidently by a later hand than the rest, and presumably the portion attributed to Bissolo¹ in the catalogue. Below this is the Annunciation. The remaining panels contain single figures of no merit. At the Virgin's feet kneels a diminutive figure of Domenico of the noble house of Lion, for whom the picture was painted in 1357. From the Church of Sant'Antonio di Castello, since demolished. On wood : 11 ft. 5¼ in. by 14 ft. 3½ in.

5. — St. Mark and St. Peter. Dated 1371. Formerly in the Silk Office, Rialto. On wood, in tempera : 3 ft. 7½ in. by 2 ft. 10½ in.

9. — Altar-piece. In the centre, the Annunciation, above which is a symbolical representation of the Trinity ; at the sides, SS. John the Baptist and Nicholas, SS.

¹ In the catalogue of E. M. Keary, this part of the work is attributed to Benedetto Diana.

James and Stephen. It formed the central part of an altar-piece in the Scuola di San Giov. Evangelista. On wood, in tempera : signed and dated 1371. Size : 3 ft 7½ in. by 4 ft. 11½ in.

"Though of a very severe style, the heads have a soft expression, and the draperies fall in round and easy folds." (Layard.)

425. **Maggiotto** (Domenico). Venetian ; 1720-1794. Venice rewarding the Fine Arts. Formerly in the Academy of Painting. Canvas : 4 ft. 4½ in. by 6 ft. ½ in.

433. — **Allegory** : Sculpture inspired by Nature. Formerly in the Academy of Painting. Canvas : 4 ft. 3½ in. by 3 ft. 1 in.

442. **Maggiotto** (Francesco). Allegory : Painting and Nature. Formerly in the Academy of Painting. Canvas : 4 ft. 4 in. by 3 ft. 8½ in.

75. **Mansueti** (Giovanni). Madonna and Saints. St. Peter presents the donor of the picture. There are besides two female saints. On wood : 2 ft. 2 in. by 3 ft 9½ in.

564. — **Miracle of the Holy Cross**. The legend represented is the following :—One day in 1474 when a piece of the True Cross was being carried in procession by the brethren of San Giov. Evangelista, at the funeral of one of the brethren, who had expressed incredulity of its miraculous powers, it was suddenly stopped by an unknown force at the Ponte di San Leone, and it could not be moved until the curé of the parish appeared, when he carried it without trouble to the neighbouring church.

Mansueti has painted himself as a person who stands near the end of the bridge to the left of the picture, raising his cap and holding a paper in his hand with the inscription in Latin :—"The work of Giov. Mansueti, Venetian, a pupil of Bellini, who believes in the miracle." This is a curious and animated composition. The costumes are those of the time, and many parts have been restored. It came from the suppressed Convent of San. Giovanni Evangelista. Canvas : 10 ft. 5½ in. by 15 ft. ¾ in.

"The composition is populous and ample, and filled with short square figures of rigid and motionless aspect." (C. & C.)

"In technical qualities of pictorial art, it is far inferior to many in the room, but it is, nevertheless, solidly painted, with great simplicity of style, skillfully composed." (Eastlake.)

562. —* **Another Miracle of the Holy Cross**. This picture has been groundlessly attributed to Lazzaro Bastiani. The

scene represented is a pretended miraculous healing of the daughter of Niccolò Benvenuto da San Paolo. Her eyes had no pupils, being all white, and she was healed by a blessed candle which was burnt near the Cross. Ridolfi and some others made a mistake when describing the subject of this picture, as well as its author. They supposed it represented Antonio Riccio being congratulated by his friends, at his rescue from shipwreck by virtue of an appeal to the relic of the Cross. The scene takes place in what appears to be the hall of a Venetian palace, which has but three walls in the picture, the fourth being omitted (as in the "section" of an architectural drawing) to let the spectator see in. The convalescent is attended by her father and mother, who hold candles in their hands, while a crowd of spectators stand around in admiration. The perspective of the figures in the distance is remarkably correct. The chiaroscuro is softer and more feeble than that of his master Carpaccio, whom he resembles in his rather long figures and his hard drawing. Formerly in San Giov. Evangelista. Canvas : 11 ft. 10½ in. by 9 ft. 8½ in.

"The architecture is depicted with such great accuracy, and the costumes are so elaborately detailed, that this picture, apart from its artistic merits and the romantic interest of the story, may be studied as a valuable record of the external aspect of Venetian life in the fifteenth century." (Eastlake.)

569. — St. Mark healing Anianus (Sant' Aniano), the cobbler, who had wounded himself with an awl. In the centre, Sant' Aniano sits on the floor of the atrium of the market-place. St. Mark standing by him, takes his wounded hand. Among the figures in the crowd are many wearing Oriental turbans. Signed and inscribed. The picture has suffered much from restoration. Formerly in the Scuola di San Marco. Canvas : 12 ft. ½ in. by 13 ft. 2 in.

"Seen from below, the contrast of the richly-coloured dresses, with the cold grey marble is startling and even unpleasant." (Eastlake.)

571. — * St. Mark preaching at Alexandria. Formerly in the Scuola di San Marco. Canvas : 12 ft. ¼ in. by 20 ft. 1 in

"For *Manzuetti* a masterpiece. The figures are short, the colours opaque." (C. & C.)

97. — A group of Saints. In the centre, St. Sebastian ; to the right, SS. Francis and Roch ; to the left, SS. Gregory and Liberale. Signed and dated 1500. Formerly in San Francesco, Treviso. On wood : 6 ft. 5¼ in. by 7 ft. 5 in.

"The flesh is dim, opaque, and brownish, with sharp, dark shadows." (C. & C.)

"The painter has given a distinctive and individual character to all the heads, among which that of St. Gregory is the best." (Eastlake.)

588. **Mantegna** (Andrea). *St. George. (For account of St. George, see under Carpaccio's pictures in San Giorgio degli Schiavoni.) This beautiful little picture is highly praised by all critics. The details are minutely and carefully finished, and the figure of the Saint in perfect proportion. At his feet lies the dragon, and behind is a landscape with a winding road leading to a walled town. It was formerly in the Manfrini Gallery. On wood : 2 ft. $\frac{1}{2}$ in. by 1 ft. $\frac{3}{4}$ in.

"A small and exquisitely painted half-length figure." (Morelli.)

"A masterpiece of his Mantuan time . . . The shadows here are thin enough to show the underground, yet the colour has the lustre of enamel." (C. & C.)

"St. George's features are well modelled, but are singularly devoid of expression. The details of the armour are exquisitely painted, and finished with almost microscopic accuracy. . . . This is a small but characteristic work, well worthy of minute examination." (Eastlake.)

"Examine it with a magnifying glass of considerable power. For in that you have a perfect type of the Italian methods of execution corresponding to the finish of the Dutch painters in the North ; but far more intellectual and skilful. You cannot see more wonderful work, in minute drawing with the point of the brush. It is to be regarded, however, only as a piece of workmanship. It is wholly without sentiment." (Ruskin, "Guide," etc., i. p. 13.)

307. **Marconi** (Rocco). The Redeemer. Canvas : 3 ft. 2 $\frac{1}{2}$ in. by 2 ft. 6 in.

334. — The Woman taken in Adultery. This is probably one of the three paintings of the same subject which **Marconi** executed, though some consider it a copy. The best of the three was in the Giovanelli Palace. Compare it with Tintoretto's representation of the same subject. Canvas : 3 ft. 11 in. by 3 ft. 9 $\frac{1}{2}$ in.

"Overfilled with figures, and weak in expression." (Kugler.)

"Most of the heads are coarsely painted, with forced shadows and flesh tones, varying from a warm brown complexion to sickly pallor." (Eastlake.)

"Imagination malheureuse de Giorgione et un amas de figures entassées sans goût." (Rio.)

166. — * Descent from the Cross. The Virgin is at the foot of the Cross, the Magdalene on the right, and St. Joseph of Arimathea on the left, SS. Benedict and Monica. This is

an exceptionally good picture of this painter, and his best in Venice. The landscape background is very fine. There are only a few other works in Venice by this little-known artist. Formerly in the Church of the Servi. Canvas : 14 ft. 6½ in. by 10 ft. 2½ in.

"A powerful work in which the breadth of the treatment, both in the landscape and figures, is quite in the spirit of the new century." (Woltmann & Woermann, ii. p. 611.)

"In spite of the somewhat modern prettiness of the Madonna's face and the affected attitude of the Magdalene, this is an impressive and decidedly pathetic picture. The Saviour's form is admirably painted; the features refined, and even dignified in death. Richness of female costume in such a scene as this may be offensive to modern taste, but it is impossible to help admiring the exquisite design of the embroidery on the Magdalene's dress." (Eastlake.)

"Il règne dans les figures une naïveté et un sentiment exquis, le coloris et le dessin sont d'une grande finesse. La figure blonde agenouillée devant le Christ est admirable." (Lecomte, "Venise," p. 413.)

"Où il est vraiment d'une habileté notable c'est dans le maniement du pinceau et dans le ménagement des couleurs. Ce n'est pas que son dessin manque de fermeté et de correction, mais il présente un singulier mélange des vieilles habitudes avec les innovations que Giorgione avait introduites dans l'art de peindre. Ainsi Rocco arrête son contour et donne de la rondeur aux milieux." (Chas. Blanc, "Ecole Venitienne," appendice 18.)

317. — The Saviour with SS. Peter and Andrew. In the centre, Christ in benediction; on the right, Andrew with his cross, and left, St. Peter. This picture is conventional in arrangement, and is only valuable for its colouring. It was restored in 1826. It recalls a work of the same subject now in the Luxemburg. Formerly in the Sacristy of Santa Maria Nuova. Canvas : 6 ft. 1 in. by 4 ft. 1½ in.

"The rich and judiciously gradated colour of this work atones to some extent for the skill-less execution and clumsy arrangement of the draperies, which are surcharged with dark and heavy shadows." (Eastlake.)

"Les têtes ont beaucoup de caractère et de noblesse, les draperies sont plissées dans un grand goût, et le groupe fermement coloré, se détache sur un petit ciel floconné de nuages montonneux." (Gautier, p. 218.)

Maratta (Carlo) school of. Roman; 1625-1713.

— The Repose in Egypt. Canvas : 1 ft 8 in. by 1 ft. 6 in.

Marescalco. See **Buonconsigli**.

Marieschi (Jacopo). Venetian; 1711-1794.

451. — An Interior. Presented by Molin. Canvas : 1 ft. 9 in. by 1 ft. 10½ in.

Martino da Udine. See **Pellegrino**.

76. **Marziale** (Marco). * The Supper at Emmaus. This supper only requiring three figures (Cleophas and the unnamed apostle, probably St. Luke), was often substituted for the "Last Supper," when lack of space prevented the latter being depicted. In the Venetian School it was represented, like other subjects of the kind, with magnificence, but without religious feeling. This picture is painted something in the manner of Carpaccio, and the colour resembles Bellini's. Its chief interest lies in the costumes, which are very picturesque and carefully painted. Dated 1506. On wood : 3 ft. 10½ in. by 4 ft. 8½ in.

"The pilgrims on the extreme left are quite German, and recall to our mind certain creations of Cranach." (C. & C.)

"The head of Christ is hard-featured and expressionless, but his two companions—one old, and the other a man of middle age, are full of character and impulsive action." (Woltmann & Woermann.)

Meldolla. See **Schiavone**.

Melone (Altobello). See under **Boccaccino**.

189. **Memling** (Hans). Copy of. The Crucifixion. Mary Magdalene kneels at the foot of the Cross. On one side, St. John Evangelist sustains the fainting Virgin, on the other stands a saint clad in scarlet. In front is an ecclesiastic kneeling, while another stands behind him. On the extreme right and left are two figures likewise kneeling, probably the donors. It was formerly attributed to Cornelius Engelbrechtsen. The original of this picture is in the Museo Civico at Vicenza. Presented by Molin. Canvas : 2 ft. 10 in. by 3 ft. 8½ in.

"It is an interesting example of early Flemish Art." (Eastlake.)

536. **Mera** (Pietro). Flemish ; fl. 1603. The Supper at Emmaus. (For explanation of the subject see under **Marziale**.) Formerly in the Monastery of Santa Giustiana, Padua. On wood : 1 ft. 9 in. by 2 ft. 3 in.

Messina (Antonello da) See **Antonello**.

Meyer (Felice). German ; 1653–1713. A Landscape ; Moses striking the Rock. Formerly in the Doges' Palace. Canvas : 4 ft. 7½ in. by 5 ft. 1½ in.

— Landscape ; Joshua staying the Sun. Formerly in the Doges' Palace. Canvas : 5 ft. 10½ in. by 4 ft. 9½ in.

195. **Metsu**. A Woman sleeping. Presented by Molin. Panel: 10½ in. by 1 ft. 6¼ in.

373. — The Betrayal of Christ. Presented by Molin. Panel: 2 ft. 10 in. by 2 ft.

Michiele di Matteo. See Lambertini.

Michiele (Andrea). See Vicentino.

376. **Mierevelt** (Michael Jansze). Dutch; 1567–1641. Portrait of Prince Frederic Henry of Orange, Nassau, son of William the Silent, by his fourth wife, Louisa de Coligny. Born in 1584, this prince was Stadtholder of the Republic in her best days; he died in 1647. Acquired from Parisi. Canvas: 4 ft. ¾ in. by 3 ft. 7 in.

Módena (Tommaso da). See under **Unknown**.

63. **Mola** (Pietro Francesco). Eclectic; Bologna; 1612–1668. A sacrifice to Diana. Presented by Molin. Panel: 1 ft. 1¾ in. by 1 ft.

194. **Molyn** (Peter), the Elder. Dutch; c. 1600–1661. Skaters. Dated 1656. Presented by Molin. Panel: 10½ in. by 1 ft. 6½ in.

372. **Molyn** (Peter) the Younger, called **Il Tempesta**. Dutch; 1632–1701. Christ with his Disciples on the Mount of Olives. Formerly in the Convent of San Giorgio Maggiore. Canvas: 4 ft. 6¼ in. by 3 ft. 7½ in.

353. **Momper** (Jodocus or Joos de). Flemish; 1564–1634 (?) Landscape with Hills, a Castle and a Wood. Acquired from Parisi. Canvas: 2 ft. ¾ in. by 2 ft. 5¾ in.

352. — Landscape with Hills and Castles. Acquired from Parisi. Canvas: same size as above.

80. **Montagna** (Bartolommeo). Madonna enthroned between SS. Jerome and Sebastian. This picture shows several traces of the old methods and usages, especially several details picked out in gold, although when it was painted that custom had entirely gone out. The drawing is particularly bad in St. Sebastian. The Virgin's dress is injured, and the signature is retouched. Formerly in the Church of San Rocco, Vicenza. On wood: 3 ft. 9½ in. by 5 ft. 4¾ in.

"Correct anatomy, carefully modelled draperies, forcible chiaro-scuro, and a conscientious rendering of details, give dignity rather than soul to this composition." (Eastlake.)

78. — Christ between SS. Roch and Sebastian. This is probably a votive picture, invoking the aid of these saints

against the plague. Originally in the same church as the above. On wood : 6 ft. by 4 ft. $1\frac{1}{2}$ in.

"The nude figures in this group are admirably modelled, and distinguished by the rich warm flesh tones which are characteristic of *Montagna's* work." (Eastlake.)

520. *Montemezzano* (Francesco). Veronese—Venetian ; c. 1560–1600. Venus crowned by Cupids. Presented by Molin. Canvas : 3 ft. $6\frac{1}{2}$ in. by 3 ft. $1\frac{1}{4}$ in.

11. *Moranzzone* (Jacopo). Venetian ; c. 1441. Altar-piece in five compartments. Centre, Assumption of the Virgin ; on the left, St. John the Baptist and St. Helen ; on the right, St. Benedict and St. Elizabeth.

"*Moranzzone* painted numerous pictures in Venice, and many other cities of Lombardy, but as he pursued the old manner, and made all his figures standing on the points of their feet, I will say nothing more of him, except that there is a picture with numerous saints in it, by his hand, on the Altar of the Assumption in the Church of Sant' Elena." (Vasari, ii.)

It was formerly in Sant' Elena, in Isola. Panel : 4 ft. $5\frac{1}{2}$ in. by 6 ft. $3\frac{1}{2}$ in.

471. *Moretti* (Giuseppe). Bolognese ; 1659–1738. Architecture. Canvas : 4 ft. $3\frac{1}{2}$ in. by 1 ft. 10 in.

331. *Moretto da Brescia* (Alessandro Bonvicino). *St. Peter. An early careful picture, beautiful in expression. Together with its companion piece, was formerly in the Manfrini Palace, at Venice. Each on wood : 3 ft. 11 in. by 1 ft. $8\frac{1}{2}$ in.

"His head is finely conceived with a careful respect for traditional types." (Eastlake.)

332. — St. John Baptist.

"There are certain elements of excellence in this work, but it is, on the whole, unsatisfactory. The Baptist's features are finely modelled, but the expression which they wear is stern rather than impressive." (Eastlake.)

Moro (Battista d' Angelo del). Venetian ; fl. 16th. cent. Officers enlisting Marines for the service of the State, under the patronage of St. Mark. Formerly in the Magistrato dell' Armar, Doges' Palace. Canvas : 16 ft. $2\frac{1}{2}$ in. by 5 ft. $\frac{1}{4}$ in.

198. — Portrait of a lady. Certain technical qualities remind one of Tintoretto.

Moroni.

"The two portraits ascribed to **Moroni** have no connection with him whatever." (Morelli.)

28. **Murano** (Andrea da). Venetian ; fl. 1500. Altar-piece. Centre, SS. Vincent and Roch. At the sides, SS. Sebastian and Peter with two kneeling figures. In the lunette above is the Virgin sheltering with her mantle some kneeling votaries. Formerly in San Pietro Martire, in Murano. Panel and canvas, tempera : 4 ft. 9½ in. by 6 ft. 7 in.

Murano (Antonio da). See **Vivarini**.

Murano (Quirizio da). See **Quiricio**.

530. **Muttoni** (Pietro) called **Dalla Vecchia**. The Tribute Money. Canvas : 3 ft. 9½ in. by 4 ft. 6½ in.

Neapolitan School.—17th Century.

Portrait of a Man holding a Mask in his Hand. Canvas : 3 ft. 4 in. by 2 ft. 6 in.

Niccolò di M. Pietro. This painter was probably identical with **Niccolò Semitecolo**.

Niccolò Semitecolo. See **Semitecolo**.

364. **Nieulandt** (Adrian). Flemish ; 1590-c. 1657. John the Baptist Preaching. Signed and dated 1653. Formerly in the Manfrini Gallery. On wood : 1 ft. 8 in. by 3 ft. 9 in.

472. **Nogari** (Giuseppe). Venetian ; 1699-1763. Portrait of the Doge Pietro Grimani. For an account of this Doge see page 104. Canvas : 2 ft. 8 in. by 2 ft. 2 in.

473. — Portrait of the Doge Marco Foscarini—died 1768. Canvas : 2 ft. 8 in. by 2 ft. 2 in.

435. **Novelli** (Pierantonio). Venetian ; 1728-(?). Allegory : Painting, Design, Fancy, and Nature. Canvas : 4 ft. 3½ in. by 4 ft. 5½ in.

140. **Olis** (Jan van der) called "Lys." Dutch ; 1600-1670. A Woman on Horseback. Canvas : 2 ft. 1 in. by 1 ft. 7½ in.

141. — A Festival. Canvas : 2 ft. 2½ in. by 1 ft. 10½ in. **Orbetto**. See **Turchi**.

187. **Orley** (Barent van). Flemish ; c. 1491-1542. Portrait of a Woman Reading. This picture was formerly ascribed to Holbein. From the Manfrini Gallery. On wood : 1 ft. 6 in. by 1 ft. 3 in.

Orsi (Tranquillo). A Court. Canvas : 2 ft. 2 in. by 2 ft. 11 in.

112. **Ostade** (Adriaan Jansz van?). Dutch ; 1610-1685. Head of a Man. Presented by Molin. Panel : 6 $\frac{3}{4}$ in. by 5 $\frac{1}{2}$ in.

111. — Three Men Drinking, one Playing a Violin. Presented by Molin. Panel : 11 $\frac{1}{4}$ in. by 8 $\frac{3}{4}$ in.

117. **Ostade** (Isaak van). Dutch ; 1621-1649. Half-length of an Old Man, who holds a glass of beer. Presented by Molin. Panel : 4 in. by 2 $\frac{3}{4}$ in.

177. — Winter Landscape : Lake, and Country People with Sledges. Formerly in the Manfrini Gallery. Panel : 1 ft. 6 in. by 1 ft. 3 $\frac{3}{4}$ in.

514. **Pace** or **Paxo**. Venetian ; c. 1616. St. Sebastian. Formerly in the Chiesa della Croce. Canvas : 9 ft. 2 $\frac{3}{4}$ in. by 4 ft. 9 $\frac{3}{4}$ in.

— Christ Washing the Feet of His Apostles. Formerly in the Chiesa della Croce. Canvas : 7 ft. 9 in. by 10 ft. $\frac{1}{2}$ in.

512. **Padovanino** (Alessandro Varotari). The Wife of Darius. Canvas : 3 ft. 10 $\frac{1}{4}$ in. by 3 ft. 4 $\frac{1}{2}$ in.

519. — Vanity. Canvas : 3 ft. 8 $\frac{3}{4}$ in. by 3 ft. 3 $\frac{1}{2}$ in.

548. — Orpheus and Eurydice. Canvas : 5 ft. 4 $\frac{3}{4}$ in. by 3 ft. 9 $\frac{1}{2}$ in.

549. — An Allegory (?). Canvas : 1 ft. 7 in. by 1 ft. 2 in.

546. — An Allegory. Canvas : 2 ft. 4 $\frac{3}{4}$ in. by 2 ft. 3 $\frac{3}{4}$ in.

547. — Child and Dog. Canvas : 2 ft. 7 in. by 1 ft. 9 $\frac{1}{4}$ in.

551. — The Rape of Proserpine. Canvas : 5 ft. 1 $\frac{3}{4}$ in. by 6 ft. 2 $\frac{1}{4}$ in.

543. — Herodias with the Head of John the Baptist. Canvas : 3 ft. 8 $\frac{1}{4}$ in. by 3 ft. 3 in.

542. — Scene at the Siege of Jerusalem : A Hebrew Mother Killing her Child to save it from falling into the hands of the Romans. Canvas : 3 ft. 10 $\frac{1}{4}$ in. by 3 ft. 3 $\frac{1}{2}$ in.

540. — Descent of the Holy Spirit. Formerly in the Scuola dello Spirito Santo, Padua. Canvas : 15 ft. 4 in. by 7 ft. 1 in.

— Madonna with SS. John the Baptist, Francis of Assisi, and Anthony. Formerly in the Church of the Servi. Canvas : 9 ft. 2½ in. by 5 ft. 4½ in.

541. — The Virgin in Glory with Angels. Formerly in Santa Maria Maggiore. Canvas : 8 ft. 7 in. by 15 ft. 4½ in.

220. — *The Marriage Feast at Cana. This picture is generally considered to be **Padovanino's** masterpiece. The composition is better than that of Paolo Veronese. Here Christ is placed on one side, and the Bride and Groom on the other. The place which would have been left vacant at the end of the table is filled by a superb figure of a woman, worthy of Titian. The miracle of changing water into wine, which took place at this feast, is indicated by a man in the foreground pouring wine from a water-jug. The Abbé Lanzi made some rather unjust observations about this picture, especially that there are not enough figures for the space to be filled up, and that the artist has introduced female attendants, contrary to the custom of the time. **Padovanino** did not care about that, for all he wished to do was to paint a fine picture, and certainly the female figures add grace and charm to it. The colour is altered, but it never was as fine as that of Paolo Veronese. It was painted for the Refectory of the Convent of San Giov. di Verdara, at Padua ; but when that convent was suppressed, this picture was brought to Venice. Canvas : 11 ft. ½ in. by 30 ft. 11½ in.

"It has all the artificialness with none of the redeeming qualities of late Italian art. The draperies are especially clumsy, and want of state pervades the whole design. (Eastlake.)

"The Marriage of Cana is a very considerable and beautiful work." (Burckhardt.)

"A praiseworthy canvas from all points of view, which anywhere else would appear a masterpiece." (Gautier.)

— A Saint, in Deacon's Orders, restored to sight by the Intercession of the Virgin. Formerly in Santa Maria Maggiore. Canvas : 8 ft. 7 in. by 5 ft. 3½ in.

Paradisi (Nicholas). See **Semitecolo**.

274. **Palma** (Jacopo) **Giovane**. Ecce Homo. Canvas : 2 ft. 6¾ in. by 1 ft. 11¾ in.

560. — The Dead Christ with three Angels. Canvas : 2 ft. 8 in. by 3 ft. 8¾ in.

538. — Susannah and the Elders. Canvas : 3 ft. 2½ in. by 2 ft. 6¾ in.

- The Prodigal Son. Canvas : 3 ft. $\frac{3}{4}$ in. by 3 ft. $11\frac{1}{4}$ in.
 — The Return of the Prodigal Son. Canvas : 3 ft. by 3 ft. $9\frac{3}{4}$ in.

559. — St. Peter in Prison. Canvas : 2 ft. $2\frac{3}{4}$ in. by 3 ft. $3\frac{1}{4}$ in.

567. — The Dead Christ sustained by Angels. Canvas : 4 ft. $4\frac{1}{4}$ in. by 3 ft. $7\frac{1}{4}$ in.

247. — St. Francis of Assisi receiving the Stigmata. Formerly in San Niccolò della Latuga. Canvas : 6 ft. 7 in. by 3 ft. $10\frac{1}{2}$ in.

226. — Vision of the Apocalypse : those that were sealed of the Tribes of the Children of Israel.

238. — The Four Horses of the Apocalypse. Formerly in the Scuola di S. Giov. Evangelista. Canvas : 7 ft. 9 in. by 14 ft. 4 in.

310. **Palma (Jacopo) Vecchio** (the Elder). Christ Healing the Daughter of the Canaanite Woman. From the Contarini collection. On wood : 3 ft. 1 in. by 1 ft. $9\frac{1}{4}$ in.

"In the amplitude of the shapes and the calm serenity of the features, as well as in the form of the design, we discover the precursors of those which were favourites of Rocco Marcone and Bonifazio." (C. & C., "N. It.," ii. 461.)

"The picture is remarkable for its quiet tone of subdued colour, and for the skilful treatment of the draperies. The faces are generally deficient in interest, except that of the standing female figure to the left." (Eastlake.)

301. — Portrait of a Woman. The background is a green curtain which partly conceals the sky. On wood : 1 ft. 10 in. by 1 ft. 6 in.

"The flesh tones are relieved by soft, warm, transparent shadows. The features are distinguished by character and expression, rather than by physical beauty." (Eastlake.)

"A Palmesque production in which we may recognise the hand of Palma's imitator **Cariani**, even though some parts, *i.e.*, the red sleeves, point to the hand of a Friulan of the class of Bernardino Licinio." (C. & C.)

302. — *St. Peter enthroned with Saints. To the left is St. John the Baptist, behind him are SS. Mark and Augustine. To the right is St. Paul, with his sword ; behind him St. Titian of Oderzo and St. Justine.

This may originally have been one of **Palma Vecchio's** finest productions, but it is now entirely spoilt by repainting.

Formerly at Fontanelle d'Oderzo. On wood : 9 ft. 5 in. by 5 ft. 11 in.

"None of **Palma's** works are executed with more energy and force than this, none more fully bears comparison with the contemporary productions of Sebastiano del Piombo." (C. & C.)

"Although the composition of this picture is formally balanced in accordance with old traditions, the treatment of the figures is naturalistic. . . . This work, distinguished by breadth and solidity of execution, is an excellent example of the painter, and should be studied with attention." (Eastlake.)

315. — Assumption of the Virgin. The Virgin looks down on the Apostles, and is in the act of taking off her girdle to bestow upon St. Thomas. This is probably an early work of **Palma Vecchio**. Formerly in the Scuola of Santa Maria Maggiore. On wood : 6 ft. 1 in. by 1 ft. 7 in.

"The execution is in the style of **Palma**. It may be that **Palma** completed the picture early, or that some disciple carried it out in his spirit." (C. & C.)

"The scheme of colour is extremely rich—richer than that of Titian's great Assumption." (Eastlake.)

516. **Attributed to Palma Vecchio**. An episode in the famous Legend of St. Mark and the Fisherman. (For an account of this picture see under **Giorgione**.)

— St. Stephen enthroned between SS. Lorenzo Guistiniani, Helen, a Bishop and a Saint.

"The movement of the figures is Palmesque, but the handling is poorer than **Palma's**. This altar-piece was done by the artist's assistants or has been ruined by accidents and repairs." (C. & C.)

14. **Paolo (Maestro)**. Ascribed to. Venetian : fl. 1346. St. James. On wood, in tempera : 4 ft. by 1 ft. 4 in.

14. — The Dead Christ, the Virgin, and St. John. Below, the Virgin and sleeping Child. On wood, in tempera : 3 ft. 8½ in. by 2 ft. 4 in.

14. — St. Francis of Assisi. On wood, in tempera : 4 ft. by 1 ft. 4 in. These three panels were formerly in the Church of San Gregorio.

211. **Parrasio (Michele)**. A pupil of Titian and P. Veronese. Descent from the Cross. Canvas : 3 ft. 8½ in. by 3 ft. 2 in.

537. — A Portrait (Girolamo Zane) (?). Canvas : 2 ft. 3½ in. by 2 ft. 2½ in.

Pase. See **Pace**.

Pellegrino (or Martino da Udine, or, da San Daniele). Madonna and Saints. The Virgin bears the infant Christ on her left knee. Behind the Virgin are the prophet Daniel and St. Catherine of Alexandria, and beyond them to the right and left are SS. Jerome and Anthony, while the donor and his wife (?) kneel in the foreground. On wood : 2 ft. 4½ in. by 3 ft. 4½ in.

"Although this picture has not escaped retouching, it retains sufficient of the original work to render it impressive and interesting. The colours are pure and luminous, especially in the flesh tones. . . . The Virgin's face, with downcast eyes, is beautiful. The hands are admirably painted." (Eastlake.)

151. — The Annunciation. Painted in 1519 for the Tailors' Guild at Udine, and is a reduced replica of the same subject in Sant' Antonio. Signed : "Pellegrinus Faciebat P.P." From these last letters Herr Harzen concluded that the celebrated engraving, "Triumph of Selene," was also by Pellegrino. It is dated 1519, with an inscription. It is now greatly repainted. Canvas : 6 ft. 3½ in. by 11 ft. 4½ in.

The execution of this work is distinguished by solid painting and accurate delineation, especially in the architectural portions of the scene, which are carefully detailed.

148. — The Annunciation. The Angel Gabriel.

150. — The Annunciation. The Virgin.

Two panels forming a diptych, formerly in the Scuola di San Francesco, Treviso. Each : 6 ft. 1½ in. by 2 ft. 7½ in.

"The angel is gracefully posed, and draped with admirable taste." (Eastlake.)

85. **Pennacchi** (Girolamo). Christ Disputing with the Doctors. Presented by Molin. On wood : 5 ft. 8 in. by 4 ft. 11 in.

"This is a coarsely painted work. Regarded as a design, without reference to technical details, it is solemn and impressive." (Eastlake.)

617. **Pennacchi** (Pier Maria)(?). Madonna Enthroned with Saints. On the left SS. Lawrence and Jerome ; on the right SS. Stephen and Liberale. Two little angels performing, one on a vial, the other on a mandoline, sit at the Virgin's feet. Around her head hover cherubim. Formerly at Padua. Transferred from wood to canvas : 4 ft. 9½ in. by 6 ft. 9 in.

"The best figure in the composition which possesses a formal grace is that of St. Stephen." (Eastlake.)

96. — The Transfiguration. The Saviour between Moses and Elias. Formerly in Santa Margarita, Treviso. On wood.

483. **Piazzetta** (Giov. Battista). Venetian : 1672-1754. A Soothsayer (?). Canvas : 5 ft. 1½ in. by 3 ft. 10¼ in.

Pietro da Cortona. See **Berrettini**.

374. **Playnel**. Fl. 1633. An Encampment.

375. — Another Encampment. Presented by Molin. On copper : each, 1 ft. 6 in. by 2 ft. 1 in.

143. **Poelenburgh** (Cornelis Van). Dutch : 1586-1667. Landscape with Waterfall and Figures.

110. — Landscape : Nymphs and Satyrs Bathing. Canvas : each 1 ft. 1¼ in. by 7 in.

Polidoro (Veneziano). See **Lanzani**.

303. **Pordenone** (Giov. Antonio da). Called **Licinio**. *Portrait of a Woman. A stout, middle-aged woman, in a black dress with white fichu. Canvas : 2 ft. 8½ in. by 2 ft. 6¼ in.

"This is an admirable portrait. The features have no physical beauty, but are admirably modelled, and the delicate flesh tones are rendered with consummate skill." (Eastlake.)

316. — *San Lorenzo Giustiniani surrounded by Saints. This is considered his masterpiece. It was painted for the altar of the Renieri in the Church of Madonna dell' Orto. It is signed "Joannis Antonii Portunaensis." Canvas : 13 ft. 6¼ in. by 7 ft. 3 in.

St. John the Baptist presents a lamb to St. Francis kneeling, in presence of St. Augustine and St. Lawrence. The figure of the Baptist is admirably life-like, and Michael Angelo himself rarely did anything better. The outstretched arm of St. Augustine, on left, seems to come out of the picture, and the head of San Lorenzo Giustiniani is remarkable. The latter was painted from a portrait of the fifteenth century.

San Lorenzo was nominated the first Patriarch of Venice in 1451. (For an account of his life see under Marco Vecelli in "Sala del Senato," of Doges' Palace.) His features here suggest those of Dante. Marco Boschini ingeniously praises this work by saying that "it was done by the Vice-Titian, Antonio Regillo da Pordenone." Pordenone was very jealous of Titian, and tried always to surpass him. When Pordenone was painting in the cloisters of St. Stefano he always had his sword by his side, foolishly fearing in his conceit that Titian would send emissaries to kill him.



ST. LORENZO GIUSTINIANI AND SAINTS.—PORDENONE.

"We can see that a supreme effort is made to produce a grand impression. Inspired gravity dwells in the ascetic Lorenzo, life and motion in the saints that attend him. The figures are, as usual, gigantic and without elevation, and it is a mummery to present such athletes in holy garb. Where Pordenone shows real mastery is in the handling." (C. & C.)

"In spite of all the various looks and gestures, the figures appear as if they did not know what to say to each other." (Burckhardt.)

321. — Madonna of Mercy of the Carmelites. Two angels hold up the Virgin's mantle, and two saints are at her sides, the "Beato" Simon Stock, and the "Beato" Angelo. Painted for the Ottobon family at Pordenone, seven members of whom kneel and stand in front. Canova purchased this picture in Rome. Later it was in his chapel at Possagno, in the Trevisan marsh. It came by exchange to the Academy. Though much injured, this picture is very graceful, and the figures are free from the disproportion which frequently characterises Pordenone's work. Canvas : 9 ft. $4\frac{1}{2}$ in. by 9 ft. $10\frac{1}{2}$ in.

"What specially distinguishes the figures is an almost absolute freedom from exaggeration of posture." (C. & C.)

306. — St. John the Baptist. Canvas : 1 ft. $11\frac{1}{2}$ in. by 1 ft. 7 in.

311. — Cherubs on Clouds. Perhaps once part of a ceiling. Presented by Molin. On wood : 2 ft. $1\frac{1}{4}$ in. by 3 ft. $3\frac{3}{4}$ in.

304. Copy of Pordenone. Portrait of a beautiful Blonde Woman in a Black Gown. Canvas : 1 ft. $6\frac{1}{2}$ in. by 1 ft. $5\frac{1}{4}$ in.

298. — A Man Praying. Canvas : 1 ft. $3\frac{1}{2}$ in. by 1 ft. 4 in.

Porta (Giuseppe) called Salviati. See Salviati.

Pourbus (Francis) the younger. Flemish : 1569-1622. Portrait of a Flemish Cavalier. Presented by Molin. On wood : 1 ft. $4\frac{1}{4}$ in. by 1 ft. 2 in.

348. Copy of Poussin (Niccolò). Repose in Egypt. Acquired from Parisi. Canvas : 3 ft. $11\frac{1}{2}$ in. by 5 ft. $1\frac{1}{4}$ in.

70. Ascribed to Previtali (Andrea). Some consider this painter identical with Cordegliaghi. (See account of the life of Previtali in Part II.) Madonna with SS. John the Baptist and Catherine. On wood : 1 ft. $8\frac{1}{2}$ in. by 2 ft. $8\frac{1}{2}$ in.

"This piece combines all the elements of progress in the Venetian School of the opening of the career of Giorgione and Titian. There is something still of Bellini's serious comprehension of form, but the colour and landscape are Titianesque. The picture has not the powerful handling of Giorgione, yet seems by some one under

his influence. We do not think **Previtali** could diverge from his habitual manner to paint a thing of this kind." (C. & C.)

"A refined and charming sense of colour pervades this work, recalling certain qualities both of Bellini and Giorgione; the flesh tones are rich and warm, relieved by soft shadows; the hands throughout are small and beautifully modelled." (Eastlake.)

Prete Genovese. ("The Genoese Priest.") See **Strozzi**.

29. **Quiricio** (Quirizio da Murano). Madonna. C. & C. doubt whether this work is by **Quiricio** or Bartolommeo Vivarini, especially as the forms are in the heavier mould peculiar to the latter. The inscription on the face of the parapet is either entirely modern or repainted. On wood, in tempera: 1 ft. 9½ in. by 1 ft. 5½ in.

30. — **Ecce Homo**. This picture, like the foregoing, may be either by **Quiricio** or Bartolommeo Vivarini. They were both presented by Molin. On wood, in tempera: 1 ft. 3 in. by 1 ft. 5 in.

"Its leathery flesh tones mechanically shaded with grey, the bleeding wounds, and painfully plain features of the model, are calculated to inspire a feeling of horror rather than of religious veneration in the mind of the spectator." (Eastlake.)

Ribera (Giuseppe), called Lo Spagnoletto. Spanish: 1588–1656 (?).

431. — **St. Romuald**. This Saint was the founder of the Order of the Camaldoli (reformed Benedictines).

"The congregations of the Camaldolese remind us in some respects of those of the ancient Egyptian hermits; they are devoted to the perpetual service of God, in silence, contemplation and solitude. Romualdo died in 1207, according to the legend . . . Dante has placed him in his Paradise among the spirits of men contemplative." (Jameson, "Legends of the Monastic Orders.")

Canvas: 3 ft. 4½ in. by 2 ft. 9½ in.

62. — **Martyrdom of St. Bartholomew**. After the ascension of Christ, St. Bartholomew travelled into India, even to the confines of the habitable world, carrying with him the Gospel of St. Matthew; returning thence . . . and coming to the city of Albinopolis, he was condemned to death as a Christian. He was first flayed and then crucified. Acquired from Parisi. Canvas: 3 ft. 8½ in. by 5 ft. 9 in.

524. **Renieri** (Niccolò). Venetian; fl. in 17th cent.—Judith. Canvas: 3 ft. 9½ in. by 3 ft. 7½ in.

522. — **The Annunciation: The Angel Gabriel**.

521. — The Annunciation : The Virgin. The Virgin is represented kneeling. Formerly in the Monastery of Santa Teresa. Canvas : 9 ft. $8\frac{1}{2}$ in. by 4 ft. $3\frac{1}{2}$ in.

553. — A Sibyl. From the Convent of San Giobbe. Canvas : 4 ft. 8 in. by 2 ft. 8 in.

456. Ricci (Marco). Venetian : 1676-1729. Landscape : Horses drinking at a Fountain. Canvas : 4 ft. $7\frac{1}{2}$ in. by 6 ft. 7 in.

457. — Landscape, with Women washing Clothes. Canvas : 4 ft. $6\frac{1}{2}$ in. by 6 ft. 7 in.

454. — Landscape, with Waterfall. Formerly in the Convent of San Giorgio Maggiore. Canvas : 4 ft. 6 in. by 3 ft. $7\frac{1}{2}$ in.

Riccio (Felice), called Brusasorci. Veronese : 1540-1605.

342. — Christ at the Column. Panel : 10 $\frac{1}{2}$ in. by 8 in.

528. — The Trinity. Presented by Molin. Panel : 1 ft. $6\frac{1}{2}$ in. by 1 ft. 2 in.

533. — St. Sebastian. St. Sebastian was condemned to death for being a Christian by the Emperor Diocletian. Formerly in the Monastery of San Lorenzo. Panel : 1 ft. $1\frac{1}{2}$ in. by 1 ft. $1\frac{1}{2}$ in.

Riegher (Emilia Baronessa). Portrait of the Artist by Herself. Canvas : 2 ft. $2\frac{1}{2}$ in. by 2 ft. $5\frac{1}{2}$ in.

355. Riley (John). English : 1646-1691. A Portrait. Acquired from Parisi. Canvas : 2 ft. $4\frac{1}{2}$ in. by 2 ft. 1 in.

Rizzo (Francesco). See Croce (Santa).

Rizzo (Girolamo). See Croce (Santa).

Robusti (Domenico). See Tintoretto (Domenico).

Robusti (Jacopo). See Tintoretto (Jacopo).

46. Rosso (Giov. Battista). Florentine : 1494-1541. Portrait of a Man in Red Cloak and Cap. The painting is damaged. Panel : 1 ft. $9\frac{1}{2}$ in. by 1 ft. $3\frac{1}{2}$ in.

137. Ruysdael (Jacob van). Dutch : 1628 (?) - 1682. Landscape with Hills and a Castle.

"The landscapes of Ruysdael have not only great force, but have a freshness which is seen in scarce any other painter." (Sir Joshua Reynolds.)

Canvas : 2 ft. 3 in. by 4 ft. $3\frac{1}{2}$ in.

Salvi (Giov. Battista), called **Sassoferrato**. Eclectic ; 1605-1685.

423. — St. Cecilia. Canvas : 1 ft. 7 in. by 1 ft. 2 in.

Salviati (Giuseppe Porta). *c.* 1520-*c.* 1572.

523. — The Baptism of Christ. Formerly in Santa Caterina Mazzorbo. Canvas : 9 ft. 2½ in. by 6 ft. 4½ in.

Sassoferrato. See **Salvi**.

Savoldo (Giov. Girolamo).

328. — The Hermit Saints, Paul of Thebes, and Anthony, founder of the Cenobites. It bears the name of **Jacopus Savoldo**, but it is in the manner of Giov. Girolamo **Savoldo**. Some read the date 1570. Formerly in the Manfrini Gallery. On wood : 5 ft. 4½ in. by 4 ft. 4½ in.

Schalken (Godfried). Dutch ; 1643-1706.

195. — The Scourging of Christ. Copper : 1 ft. 1½ in. by 10¼ in.

Schedone (Bartolomeo). Lombard : *c.* 1570-1615 (?).

64. — Christ borne to the Sepulchre. Joseph of Arimathea, the Magdalene weeping, and other figures. Formerly belonging to Count Cicognara. Canvas : 1 ft. 8½ in. by 1 ft. 3½ in.

Schiavone (Andrea Meldola).

320. — St. John the Baptist, seated ; near him appears a lamb. Canvas : 2 ft. 8 in. by 4 ft. ¾ in.

324. — The Circumcision. Canvas : 3 ft. 9½ in. by 6 ft. 11½ in.

341. — The Vision of Job. Canvas : 1 ft. 1 in. by 1 ft. 8 in.

337. — Landscape with figures. Canvas : 1 ft. 1½ in. by 1 ft. 8 in.

336. — Allegory. Canvas : 1 ft. 1½ in. by 1 ft. 8½ in.

— Landscape. Canvas : 1 ft. 2¾ in. by 2 ft. 10¾ in.

335. — Allegory. Panel : 1 ft. 2 in. by 1 ft. 7½ in.

357. — The Infant Christ. Presented by Molin. Panel : 1 ft. 8½ in. by 1 ft. 11 in.

268. — Christ weeping over Jerusalem. Presented by Molin. Panel : 2 ft. by 2 ft. 5 in.

271. — Christ before Pilate. Canvas : 3 ft. 9½ in. by 3 ft. 4½ in.

275. Copy of **Schiavone** (Andrea). Madonna with Saints John the Baptist, Catherine, Jerome, and James. Dr. Bode, of Berlin, considered this to be the original by Bonifazio Veronese, the elder, of a picture of the same subject in the National Gallery (London), which latter Morelli says is the original, and THIS a feeble copy of it ; but it is now generally admitted that this work is a copy of one of **Schiavone's** pictures. Canvas : 2 ft. 7 in. by 3 ft. 8 in.

"Beyond the general *ensemble* of tone and colour there is but little to admire. The composition is careless, and the draperies are distinctly inferior in treatment." (Eastlake.)

616. **Schiavone** (Gregorio). Paduan : 15th cent. Madonna. This picture is catalogued as "School of Vivarini," but it is probably by Gregorio **Schiavone**. Formerly in the Monastery of Santa Croce. On wood : 1 ft. 8½ in. by 1 ft. ¾ in.

"The rich but harmonious colours employed in this picture, and the liberal use of the gold in the draperies, give a jewel-like appearance to the work, which deserves careful attention." (Eastlake.)

Sebastiani. See **Bastiani** (Lazzaro).

Semitecolo (Niccolò di M. Pietro). Venetian : fl. 14th cent. It is probable that this painter was identical with Niccolò di Pietro Paradisi.

19. — Madonna enthroned with Angels. At the foot of the throne kneels the donor of the picture, Volciano Belgarzone. The Virgin bears the child on her lap, and little angels play on musical instruments. This picture bears an inscription, stating that it was painted in 1394 by Niccolò, the son of Maestro Pietro, in Venice, residing at the Paradise Bridge (hence the name Paradisi). It was formerly catalogued to Niccolò **Semitecolo**, but now to "Niccolò di M. Pietro," but it is probable that these two names designate the same person. It was originally in the Manfrini Gallery. On wood, arched at the top : 3 ft. 4½ in. by 2 ft. 2 in.

"An interesting example of early art. . . . The faces, which wear a refined but somewhat vacuous expression, are rudely painted." (Eastlake.)

"Not without grace, especially in the smooth and almost Siense drapery." (Layard, i. 293.)

21. — *Altar-piece.

The coronation of the Virgin and other subjects. An ancient altar-piece (the central part signed "Stefans," and

dated 1351¹) divided into several compartments, with fourteen scenes from the Life of Christ. In the centre, Christ crowning the Virgin, is by Stefano, a parish priest of Saint Agnese.

21. In panels (left) The Nativity, Baptism, Last Supper, Betrayal; (right) The Procession to Calvary (note the soldiers playing at "Mora," an old Italian game, instead of casting lots for Christ's vesture), The Resurrection, The Ascension. An upper row of panels in the same altar-piece contains the Descent of the Holy Ghost, Two Female Saints, a Group of Figures, St. Francis receiving Stigmata, His Death, His Glory. Above the central compartment are King David and Isaiah. This is a beautiful example of early art, very primitive in treatment, but refined and devotional in aim. It is from the Convent of Santa Chiara. On wood: 7 ft. 4 in. by 9 ft. 6 in.

Speaking of the "Ascension" in this picture, Ruskin says that "it is painted in real belief that the Ascension DID take place; and its sincerity ought to be pleasant to you, after Titian's pretence."

"The Coronation of the Virgin is much superior to the rest, and is the most important work of Semitecolo. The only compartments worth notice besides are that of St. Francis renouncing his father in the market-place at Assisi, the third of the upper row, adapted apparently from a composition by Giotto at Assisi—and the Last Judgment. . . . This is an Italianization of the Byzantine style, and as such the picture is very curious." (Lindsay, "Christian Art," i. p. 353, n.)

23. — Coronation of the Virgin. Inscribed "Niccolò Semitecolo, MCCCLI."; but this signature is believed to be false. Presented by Molin. Panel: 1 ft. 10 in. by 1 ft. 4 in.

7. **Sienese School.** Fifteenth Century. Five Holy Dominicans (Females). Below the figures is represented the most remarkable miracle which each holy woman performed. Formerly in a Dominican Convent in Murano. Panel, tempera: 2 ft. $\frac{3}{4}$ in. by 2 ft.

57. — Fourteenth or Fifteenth Century. Coronation of the Virgin. The Virgin is enthroned, holding the Child upright. The latter is in the act of blessing, while two angels place the crown on the Virgin's head. St. Peter and St. Paul at the sides. The inscription is apocryphal. Presented by Molin. Panel, tempera: 5 ft. 3 $\frac{1}{2}$ in. by 3 ft. 8 $\frac{1}{2}$ in.

¹ Some read this date 1380.

Simone da Cusighe. See **Cusighe**.

Spagnoletto. See **Ribera**.

51. Attributed to **Squarcione** (Francesco). The Crucifixion. Christ in the centre; on either side the two thieves. At the foot of the cross the Marys and St. John; soldiers on foot and on horseback. Presented by Molin. Panel: 3 ft. 5 in. by 1 ft. 2½ in.

Steen (Jan). Dutch: c. 1626-1679. A Woman Sleeping. Presented by Molin. Panel: 10½ in. by 1 ft. 6 in.

180. — The Astrologer. Dated 1668. Formerly in the Manfrini Gallery. Panel: 2 ft. 4½ in. by 1 ft. 10½ in.

178. — Family seated at Table.

"Jan Steen has a strong manly style of painting, which might become even the design of Raffaele, and he has shown the greatest skill in composition and management of light and shade, as well as great truth in the expression and character of his figures." (Sir Joshua Reynolds, "A Journey in Flanders.")

Presented by Molin. Panel: 1 ft. by 1 ft. 1¾ in.

424. **Strozzi** (Bernardo), called "Il Prete Genovese." Genoese: 1581-1644. St. Jerome. Canvas: 1 ft. 10½ in. by 1 ft. 6 in.

Tempèsta. See **Molyn** (Peter the Younger).

183. **Terburg** (Gerard). Dutch: 1617(?) - 1681. A Woman Fainting. Presented by Molin. Canvas: 2 ft. 5 in. by 2 ft. 9 in.

462. **Tiepolo** (Giov. Battista). Venetian: 1692-1769. The Invention of the True Cross. St. Helena, Pope Silvester, and others, in adoration. From the ceiling of the Church of the Capuchins at Castello. Canvas: diameter, 16 ft. 2 in.

484. — St. Joseph, who holds the infant Christ upon a pedestal, surrounded by SS. Anthony, Anne, Anthony of Padua, and Peter of Alcantara, who holds a cross. Formerly in the Convent of the Capuchins of Castello. Canvas: 6 ft. 10½ in. by 1 ft. 10 in.

488. **Tiepolo** (Giov. Domenico). Venetian: 1726 (?) The Last Supper. Formerly in the Old Academy of Painting. Canvas: 4 ft. 5½ in. by 3 ft. 3½ in.

481. — Madonna and St. Joseph in Glory. St. Joseph holds the Child in his arms, and presents to Him St. Gaetano, who is kneeling. Canvas: 4 ft. 5 in. by 2 ft. 5 in.

544. **Tinelli** (Tiberius). Venetian : 1586-1638. Portrait of a Man. Canvas : 4 ft. $4\frac{3}{4}$ in. by 3 ft. $9\frac{1}{4}$ in.

513. **Tintoretto** (Domenico Robusti), son of the great Tintoretto. The Resurrection. Canvas : 4 ft. $3\frac{1}{4}$ in. by 3 ft. $4\frac{1}{4}$ in.

500. — Virgin, Child, and two kneeling figures, portraits. Formerly in the Magistrato dei Camerlenghi, Rialto. Canvas : 4 ft. $4\frac{1}{4}$ in. by 5 ft. $10\frac{3}{4}$ in.

273. — Portrait of Pietro Marcello, Procurator of San Marco di Citra. Inscribed and dated, 1595. Formerly in the Procuratia di Citra. Canvas : 3 ft. $8\frac{3}{4}$ in. by 3 ft. $3\frac{3}{4}$ in.

— Portrait of Bernardo Sagredo, Procuratore di Citra (d. 1603). Formerly in the Procuratia di Citra. Canvas : 2 ft. $1\frac{1}{4}$ in. by 4 ft.

— Christ crowned with Thorns. Formerly in Santa Croce, Belluno. Canvas : 7 ft. $7\frac{1}{2}$ in. by 12 ft. 5 in.

339. **Tintoretto** (Domenico). Portrait of a Venetian Noble. Half-length. Formerly in the Procuratie Nuove. Canvas : 2 ft. $2\frac{3}{4}$ in. by 2 ft. $1\frac{1}{4}$ in.

— Portrait of the Procurator, Alvise Renier (d. 1560). Formerly in the Procuratia di Citra. Canvas : 2 ft. $7\frac{1}{4}$ in. by 1 ft. $11\frac{1}{4}$ in.

— Portrait of Giov. Tiepolo, Patriarch of Venice. Tiepolo was elected Patriarch in 1619, and died in 1631. Canvas : 3 ft. $3\frac{1}{2}$ in. by 4 ft. $\frac{1}{4}$ in.

— Madonna, with SS. Joseph, Mark, and Jerome, and the kneeling Doge Marino Grimani. Formerly in the Doges' Palace. Canvas : 3 ft. $1\frac{1}{4}$ in. by 10 ft. $\frac{1}{2}$ in.

Tintoretto (Jacopo Robusti). Portrait of a Young Man. Canvas : 2 ft. $1\frac{1}{2}$ in. by 1 ft. $10\frac{1}{4}$ in.

237. — * Portrait of a Man. Half-length, wearing a black tunic, trimmed with ermine. On the left an open window. Canvas : 3 ft. $1\frac{3}{4}$ in. by 2 ft. 1 in.

"A vigorously painted and masterly portrait, full of interest and vitality." (Eastlake.)

— The Virgin and Worshipers. Canvas : 6 ft. $\frac{3}{4}$ in. by 3 ft. $2\frac{3}{4}$ in.

232. **Tintoretto** (Jacopo). The Woman taken in Adultery. Tintoretto several times repeated this subject, which was a popular one with the Venetians. It is especially adapted to dramatic and picturesque treatment, and the best examples

of the subject occur at the later period, when art had ceased to be doctrinal and conventional. This is a crowded composition, fine in colour, but apparently hastily painted. Canvas : 3 ft. 10 in. by 6 ft. 10 in.

"The heads are vigorously painted, but the features of Christ are singularly unpleasing and unspiritual." (Eastlake.)

236. — Portrait of Antonio Capello, Procurator of San Marco. The responsible office of a Procurator of St. Mark was second only to that of the Doge. Among the many privileges attached to the office was the right of exemption from fulfilling the office of ambassador of the Republic, that position being very often onerous and undesirable. The Procurators were prohibited from being absent from Venice for more than two days in each month, and they were obliged to hold three public audiences per week. It is now greatly injured by repainting. At one time this fine portrait was ascribed to Titian. Half-length, life-size, dated, 1523. Formerly in the Procuratie di Supra. Canvas : 3 ft. 8 in. by 2 ft. 7½ in.

"His life-like features are of a curiously modern English type, and might be those of a London Alderman. They wear a shrewd but honest expression, suggesting great capacity for business, but denoting little sentiment. The head is powerfully painted." (Eastlake.)

499. — Portrait of Melchior Michiel, Procurator of San Marco. Inscribed and dated, 1558. Formerly in the Procuratie di Citra. Canvas : 3 ft. 9½ in. by 3 ft. 3½ in.

230. — Portrait of Marco Grimani, Procurator of San Marco. Inscribed and dated, 1576. Formerly in the Procuratie di Citra. Life size, half-length. Canvas : 3 ft. 8 in. by 2 ft. 9 in.

"This is a rather coarse, but vigorously painted portrait. There is little or no dignity in the rugged and careworn face." (Eastlake.)

219. — The Assumption of the Virgin. Compare this with Titian's representation of the same subject. Formerly in Santo Stefano. Canvas : 7 ft. 8½ in. by 4 ft. 4½ in.

243. — Madonna and Four Senators. Formerly in the Magistrato del Sale. Canvas : 6 ft. 3½ in. by 4 ft. 10 in.

221. — Madonna in Glory, with SS. Cosmo and Damian. In opposite corners of the foreground kneel SS. Cosmo and Damian clad in crimson robes. They are surrounded by a large white cloud, above which, to the left, is seated the Madonna in glory, attended by angels. Two other figures, St. Cecilia (?) and St. Theodore (?) are introduced into this portion of the picture. Formerly in SS. Cosmo e Damiano alla Giudecca. Canvas : 11 ft. 3½ in. by 8 ft. 3 in. The comments which Mr. Ruskin has passed on Titian's cele-

brated "Assumption," which he says is not bright enough, might be applied with greater justification to this picture.

"The violent and dramatic action of the figures is in direct affinity with the exaggerated chiaroscuro which culminates in the kneeling figures, where a high light on the bald head of one of the saints gives it almost startling relief. . . . It is a vigorous work, and very original in conception, but it is deficient in the highest qualities of art, and utterly devoid of religious sentiment." (Eastlake.)

223. — The Crucifixion. On canvas : about 9 ft. by 5 ft. This is not as fine as the same subject by Tintoretto in the Scuola di San Rocco.

225. — Santa Giustina and three Treasurers, Marco Giustinian, Alvise Soranzo, Alvise Badoer, and their secretaries. Formerly in the Ufficio dei Camerlenghi di comun a Rialto. Canvas : 7 ft. 1 in. by 3 ft. 10 $\frac{1}{2}$ in.

233. — Portrait of the Doge Niccolò da Ponte. Inscribed and dated, 1570. Formerly in the Procuratie de Ultra. Canvas : 3 ft. by 3 ft. $\frac{1}{2}$ in.

210. — Madonna, with SS. Sebastian, Mark, and Theodore. There are also three treasurers (whose coats of arms appear), and behind these servants with money bags. Formerly in the Magistrato dei Camerlenghi. Canvas : 7 ft. 4 $\frac{1}{2}$ in. by 17 ft. 1 $\frac{1}{2}$ in.

242. — Portrait of Carlo Morsini, Procurator of St. Mark (died 1562). Formerly in the Procuratia de Ultra. Canvas : 4 ft. 6 in. by 3 ft. 8 $\frac{1}{2}$ in.

218. — Portrait of a Senator. Canvas : 2 ft. 7 in. by 2 ft. 2 in.

222. — Portrait of a Man. Formerly in the Magistrato del Monte di Sussidio. Canvas : 2 ft. 6 $\frac{1}{2}$ in. by 2 ft. 1 $\frac{1}{2}$ in.

224. — Portrait of Matteo Dandolo, Procuratore de Ultra (died 1570). Formerly in the Procuratia de Ultra. Canvas : 3 ft. 5 $\frac{1}{2}$ in. by 3 ft. $\frac{1}{2}$ in.

217. — Descent from the Cross. Called in Italian "Deposizione," or "Pietà." Tintoretto has here introduced the Virgin, Joseph of Arimathea, and the Magdalene. It is a most difficult subject to represent truthfully : there is no mention in Scripture of the presence of the Virgin, or of St. John, but artists have generally considered them indispensable to the scene. Joseph of Arimathea, the Virgin, and Mary Magdalene usually form the group. The Cross was a sacred symbol of the ancient Egyptians before the Christian era. The Cross of Christ is said to have been made of four kinds of wood (palm, cedar, olive, and cypress) to signify the

four quarters of the globe. Formerly in Santa Maria del' Umiltà. Canvas: 7 ft. 5½ in. by 9 ft. 9 in.

241. — Portrait of a Senator kneeling. Formerly in the Procuratia. Canvas: 5 ft. ¾ in. by 3 ft. 9 in.

245. — Portrait of Jacopo Soranzo, Procuratore de Supra. Half-length, seated. This painting was formerly ascribed to Titian, but Signor Antonio della Rovere discovered certain documents which prove *Tintoretto* to have been the author. Jacopo Soranzo is dressed in a senator's robes, he has white hair and a white beard. Dated 1523. From the Procuratia di Supra. Canvas: 3 ft. 5 in. by 2 ft. 11½ in.

Soranzo was a wealthy patrician, and in 1522 he paid 14,000 ducats for the office of Procuratore. The whole of the upper part of the background of the picture and both hands are new, the rest much restored.

"This portrait, though remarkable for dignity and character, is, in point of 'technique,' hardly on a level with the painter's best work." (Eastlake.)

"The face, with its lean shape and piercing eye, its grey hair and white beard, still stands out with a certain 'noblesse,' against the dark ground of a damasked silk pelisse." (C. & C., "*Titian*," i. 287.)

234. — Portrait of Andrea Capello, Procuratore di San Marco de Ultra. Elected in 1537. Formerly in the Procuratie Nuove. Canvas: 3 ft. 8½ in. by 2 ft. 8 in.

529. — Portrait of Priamo da Lezze, Procuratore de Citra. This portrait was formerly inscribed to Titian. The head is all that is not absolutely new, and even that looks more like the work of Damiano Massa than of *Tintoretto*. It is greatly injured by restoring, and is not remarkable for much technical skill. Formerly in the Ufficio della Procuratie de Citra. Canvas: 1 ft. 8½ in. by 1 ft. 5 in.

41. — *The Death of Abel. This fine work was formerly in the Scuola della Trinità. Canvas: 4 ft. 7½ in. by 7 ft. 2½ in.

"One of the most wonderful works in the whole gallery." (Ruskin.)

"It is very well preserved, and is rich and glowing and tender in colouring, and of a depth and softness only equalled by Rembrandt. It is, in fact, a Venetian Rembrandt in this respect. How fine, yet terrible, is the action! The composition is perfection." (Note by T. Cole in Stillman's "*Old It. Masters*," p. 276.)

"The concentration of effect in these pictures is marvellous without being violent. The influence of the antique sculpture is apparent in the figures, accompanied with a great knowledge of Nature and of the build of the human form. The landscapes also are most striking, not being allied to a great extent with the Titianesque landscape, but heralding a new poetic departure in art, such as

probably had a deep effect upon Rubens, Rembrandt and Turner. Traces may still be perceived in them of Schiavone's influence." (Osler, "Tintoretto.")

244. — Portraits of Two Senators. Formerly in the Magistrato dei Camerlenghi. Canvas: 5 ft. 11½ in. by 4 ft. 2 in.

"Rich in colour, but not happily grouped, as the two heads are exactly on the same level, and are turned in the same direction." (Eastlake.)

240. — Portraits of Two Senators. Formerly in the same office as the last mentioned, and the same size.

239. — The Madonna with the Portraits of three Senators, Niccolò Bon, Bartolommeo Paruta, and Sebastiano Capello, who in 1586 were officers under the Government. This picture was formerly in the same office as the above-mentioned. Canvas: 3 ft. by 12 ft. 9½ in.

42. — **Miracle of St. Mark.

The legend here represented is as follows:—A certain Christian slave, in the service of a nobleman of Provence, disobeyed the commands of his master in persisting to worship at the shrine of St. Mark—which was at some distance—thus taking up much of his time. One day, on his return from his devotions, he was condemned to the torture, which was about to be inflicted in the public square when the saint himself came down from heaven to his aid. His bonds were burst asunder, the instruments of torture were broken, and the executioners were dumbfounded and amazed.

The condemned slave lies in the foreground unharmed, while a crowd of persons in Oriental costumes bend over him. The chief executioner, standing, exhibits the miraculously-broken mallet to an officer of State, who sits enthroned to the right. St. Mark swoops down headforemost from above. It is said that the painter has introduced his own portrait three times—on the left, the figure immediately above the woman holding a child; the one next to the Turk with a feather in his turban; and the figure at the extreme right of the picture, next to the soldier clad in chain-armour. The portrait of the donor of the work is also to be seen in the left-hand corner.

This was one of the four pictures which were painted by **Tintoretto** about 1548, when thirty-six years old, for the Scuola di San Marco.¹

¹ The others are:—

(a) "Finding of the body of St. Mark at Alexandria"; now in Sant'Angeli, Murano.

(b) "Bringing of the body to Venice," and (c) "Votary of St. Mark

This work greatly added to *Tintoretto's* fame, and many friends wrote to congratulate him, including *Pietro Aretino*, who, however, advised him to aspire to still greater perfection. *Tintoretto's* contemporaries noticed an excessive foreshortening of limbs in this picture, and it is probably this to which *Aretino* refers in one of his letters.¹ Signed "*Jacomo Tentor F.*" Canvas : 13 ft. 8 in. by 17 ft. 11 in.

The figure of *St. Mark* is a daring piece of foreshortening, and the drawing for it now belongs to *Baroness Burdett-Coutts*. It has suffered less than most of the master's pictures from the blackening which was a necessary consequence of his method of painting. It is generally considered his most complete work, but *Ruskin* calls it "a fine but much over-rated *Tintoret*."

Charles Blanc considers this picture equal in colouring to any other in *Venice*, and *Viardot* calls it "The miracle of *Tintoretto*." *Taine* thinks it unsurpassed, and that no one but *Rubens*² could have better rendered the movement of the flying figure.

"Le Saint Marc peut passer pour une de ses toiles les plus hardies et les plus féroces. . . . C'est un vrai tour de force." (*Gautier*, p. 215.)

"It is impossible to give an idea of its richness and glow of colour. If seen through the inverted end of a pair of opera glasses, the picture blazes like an array of precious stones. The shadows are very strong, and have blackened a little with time. The whole, however, is harmonious, glowing and gem-like, and is painted with great vigour." (*T. Cole's* note in *Stillman's "Old It. Mast."*, p. 275.)

"The colours are sufficiently rich, though not approaching those of his later work. But the picture, fine as it is, by no means merits the position of *Tintoretto's* masterpiece." (*Osler*, p. 30.)

"The artist betrays in the ugly saint floating head downwards that all higher considerations are nothing to him, as long as he has the opportunity to display his mastery of external means." (*Buckhardt*.)

43. — **Adam and Eve*. Formerly in the *Scuola della Trinità*. Canvas : 4 ft. 9½ in. by 6 ft. 11 in.

The beautiful *Eve* clasps the "Tree of Knowledge" with her right arm, while she offers *Adam* the apple with her left. The work as a whole, though beautifully painted as regards the flesh, scarcely seems to justify the unqualified praise bestowed upon it by a distinguished critic of our own day.

miraculously delivered of an unclean spirit," both in the library of the *Palazzo Reale, Venice*.

¹ *Livre IV. de "Lettres," Fr. ed. 1609, p. 450.*

² *Rubens* studied much from this picture.

"Hardly inferior to the 'Death of Abel.' Both are more characteristic of the master, and in many respects better pictures than the much-vaunted miracle of St. Mark. . . . These are Tintorets; finest possible Tintorets; best possible examples of what, in absolute power of painting, is supremest work, so far as I know in all the world. Adam and Eve no more sat in that warm-weather, picnic manner, helping each other politely to apples, on the occasion of their fall, than the Madonna went up all bending about in her red and blue cloak on the occasion of her Assumption." (Ruskin, "Guide to Pict. Acad.," i. p. 10.)

"Ce que le peintre a produit de plus accompli au point de vue de l'exécution." (Gautier.)

213. — *The Crucifixion. Christ is on the Cross between the two thieves; at the foot of the Cross the Virgin and the Marys, centurions, soldiers, and a tumult of people. This is one of Tintoretto's masterpieces. In the opinion of Mr. Ruskin, neither the "Miracle of St. Mark," nor the great "Crucifixion" in the Scuola di San Rocco is more worthy of praise than this picture. From the Confraternità del Rosario ai Santi Giov. e Paolo. Canvas: 9 ft. 3 in. by 14 ft. 7½ in.

227. — The Resurrection. The risen Christ blessing three senators—Paolo Contarini, Giovanni Gritti, and Angelo Michiel—who were "Provveditori sopra le Camere" in 1539–1550. From that Office. Canvas: 3 ft. by 13 ft. 4 in. This is evidently intended as a companion picture to the Madonna with the portraits of three Senators.

215. — The Resurrection. The Saviour bears in his hand the banner of victory, while two guards sleep in the foreground and in the distance other figures are seen. Formerly in the Sala dello Scudo, Doges' Palace. Canvas: 5 ft. 2 in. by 7 ft. 7¼ in.

"The principal figure in this scene, though somewhat dramatic in action, conveys in its design a wonderful sense of buoyancy, and seems to fly from, rather than rest on, the edge of the grave." (Eastlake.)

233. — Portrait of the Doge Alvise Mocenigo. Born in 1507, elected 1570, and died 1577. Formerly in the Ufficio dei Procuratori di Ultra. Canvas: 3 ft. 9½ in. by 3 ft. 2 in.

"A life-size portrait, vigorously painted, in brown and grey tones of colour; there is great individuality in the face, but the features are of a vulgar type. . . . The mode in which the beard is trimmed has been revived in modern times." (Eastlake.)

228. — St. Mark. Half length. Formerly in the Magistrato del Monte di Sussidio. Canvas: 2 ft. 6 in. by 2 ft. 1¼ in.

506. School of Jacopo Tintoretto. Saint Peter. Canvas: 3 ft. 7 in. by 1 ft. ¾ in.

501. — Saint Paul. Canvas: 3 ft. 5½ in. by 1 ft. 1¼ in.



ASSUMPTION OF THE VIRGIN.—TITIAN.

251. — Portrait of a Dominican Friar. Canvas: 2 ft. 7½ in. by 2 ft. 2¼ in.

Tisi (Benvenuto). Called Garofalo. Ferrarese; 1481-1559.

56. — Madonna in Glory with Saints. On the left of the foreground is St. Augustine with a crozier and a closed book. Behind him St. John. On the right St. Peter, and behind him St. Paul. Signed and dated 1518. Formerly in the parochial church of Ariano. On wood, arched at the top: 8 ft. 6 in. by 5 ft. 7½ in.

"Beautifully painted, but, excepting the principal figure, unmeaning in expression." (Layard.)

"This is a grandiose and monumental work, but late in style of art, and possessing few characteristics calculated to awaken human interest or inspire devotional sentiment." (Eastlake.)

626. Titian. * Presentation of the Virgin at the Temple. This is one of the largest canvasses in the Academy, being 11 ft. 5 in. by 25 ft. 6½ in. It was painted for the brotherhood of Santa Maria della Carità, and covered the whole side of a room in their so-called "Albergo" (visitors' room), which is now a part of the Academy. The simulated opening¹ under the steps was added when the picture was removed from its original place, at which time it was also "restored," much to its detriment. To the right a broad flight of steps (made purposely large to give more prominence to the figure of the Virgin) leads to the Temple.² The figures at the top are gigantic in comparison to the diminutive Virgin in blue. The bearded priest, who stands behind the high priest, is probably Cardinal Bembo. On the left of the foreground is a group of Venetian senators, powerfully painted, and effective in pose. The first man (with his hands out) is Paolo de' Franceschi, the then Chancellor of the Republic, and the man to whom he speaks, is Lazzaro Crasso. The man on the left, giving a coin to a poor woman, is supposed to be the artist. In the background is the mountain called Marmarolo, near Cadore, Titian's birthplace.

"The distant landscape, though hardly equal to Titian's best work in backgrounds, possesses great charm of colour. Beyond this there is little to admire." (Eastlake, p. 189.)

Leader Scott (Mrs. Baxter) very strangely calls this "the finest thing in the Venetian Academy"; and Woermann describes it as "a work as splendid in decorative effect, as it is delightful in detail."

¹ This part of the picture has now been cut out.

² The steps in the picture were really very low, three or four making the height of an ordinary step. See notes to Tintoretto's "Presentation," in *S. M. dell'Orto*, page 204.

"L'une des plus parfaites productions du style Vénitien; pour le coloris, c'est une merveille!" (Coindet, p. 110.)

"Interesting to artists, and an unusually large specimen of Titian's rough work. To me, simply the most stupid and uninteresting picture ever painted by him. If you can find anything to enjoy in it, you are welcome. I have nothing more to say of it, except that the colour of the landscape is as false as a piece of common blue tapestry, and that the 'celebrated' old woman with her basket of eggs is as dismally ugly and vulgar a filling of spare corner as was ever daubed on a side-scene in a hurry at Drury Lane." (Ruskin, "Guide to Pic. Ac. Ven.," i. p. 14.)

The author agrees with Ruskin in the last paragraph, as well as with the following:—

"The nice little girl with her plump face and blue gown, can have no possible conception of the meaning of her pale aureola. She is childishly innocent of what she is to be, and, in fact, has simply been used by Titian as an excuse for bringing together fifty people, an obelisk, a portico, the façade of a temple, a long flight of grey stone steps; and not content with these, he has added hillsides, mountains, and trees, with banks of clouds above all." (Mrs. Clement, "Queen of the Adri.," p. 361.)

The Royal Academician, Northcote, praises very highly the old woman selling chickens ("la misérable marchande d'œufs, dans toute la crudité de son allure," as Yriarte expresses it), and declares that, "if one were to take this woman from the spot in which the skill of the artist has placed her, it would destroy the effect of the whole composition," adding that, "simplicity and tranquil nature form the predominant character of the picture."

"In spite of the fact that the light is no longer that which the painter contemplated, the genius of Titian triumphs over all difficulties, and the 'Presentation in the Temple' is the finest and most complete creation of Venetian art, since the 'Peter Martyr' (burnt in 1867), and the 'Madonna di Casa Pesaro.'" (C. & C., "Titian" ii. p. 31.)

314. — St. John the Baptist. Painted when Titian was eighty years old.¹ Signed; well preserved; 6 ft. 5 in by 4 ft. 5 in. Formerly in S. Maria Maggiore. This figure of an Italian brigand, standing in a mountain glen near a stream, has been highly praised by some critics, but Ruskin more justly says that it "is really too stupid to be endured, and the black and white scrubble of landscape in it is a bad copy of Ruysdael."

"One of the finest figures Titian ever painted." (T. Wiel.)

"A noble head, perhaps somewhat nervously suffering, with the expression of sorrow." (Burckhardt.)

¹ The allusion in Dolce's "Dialogo" (p. 66) to this picture shows that it was painted before 1557, the year in which the "Dialogo" was published.

"The whole is a marvel of colour." (Layard.)

"Ce superbe morceau de bravoure, où l'on peut si bien étudier la technique du vaillant praticien fut, dès son apparition, salué avec enthousiasme." (Lafenestre, "Titian," p. 236.)

"Le paysage, d'un aspect sombre et morne aide merveilleusement à l'effet du personnage." (Viardot, "Musée d'It.," p. 354.)

"Might be a mere study from a painter's model, and but for the artist's signature would hardly attract attention." (Eastlake.)

"As a solitary figure this Baptist embodies all the principles of movement inculcated in the sixteenth century. It is a splendid display of muscular strength and elasticity, combined with elevation in a frame of most powerful build." (C. & C., "Tit.," ii., p. 252.)

"One of the most impressive, if not the most religious figures, that the master has painted." (Howells, p. 154.)

"It is painted in a very sublime and broad style." (Sir A. Hume.)

There is a replica, signed, in the Escorial.

The frieze of small panels running round Room No. XIII., containing cherubs' heads, symbols of the Evangelists, and masks, is by Titian, with the exception of one or two panels by Giuseppe Lorenzi. They originally formed part of the ceiling of the Scuola di San Giovanni Evangelista. They came into the possession of Count d' Arache, of Turin, who bequeathed them to the Academy. There are nineteen panels here, the other one of the series having belonged to the sculptor, Cav. Luigi Borro. They are painted on canvas.

"They are finely coloured, of golden tone, and executed with great mastery." (C. & C.)

"They may be fairly classed among his most sublime works." (Sir A. Hume.)

40. — ** Assumption of the Virgin ("Assunta"). This is the most celebrated picture in Venice, and one of its finest works of art. It is counted as one of "The twelve world pictures." It was painted in 1516-1518 for the Church of the Frari, where it was first publicly exposed on March 20, 1518. It must be remembered that neither the light nor the present situation of the picture is that for which Titian intended it. The lower part has suffered from restoration, especially the scarlet garment of St. Peter. It is on panel, and is signed "Titianvs." 22 ft. 9 in. by 11 ft. 10½ in.

History.—The "Assumption" was ordered of Titian for the Frari by Fra Marco Jerman (or Germano), the head of the convent, at his own expense. He made many criticisms about it, and was inclined not to accept it, objecting to its size and the decorative effect, which he thought was hardly subdued enough for a church. It was exhibited publicly on March 20, 1520, the fête day of St. Bernard, the great

"preaching saint" of the Franciscans, when all public offices were closed. The public viewed the work with enthusiasm, and Adorno, the ambassador of the emperor, immediately offered to buy it for his master, but the monks, seeing what a success it was, were unwilling to part with it. The "Assumption" was almost forgotten in the Frari, and became obscured and blackened by the smoke of the altar candles. Finally Count Leopoldo Cicognara (author of "*Fabbricche di Venezia*"), early in the present century, examined it closely, and, cleaning a small portion of it, discovered what a beautiful piece of colour it was. He proposed to the monks to exchange it for an entirely new and "fresh" picture, which was accepted. It was then removed to the Academy. In the sixteenth century it was so dimmed that Vasari said of it: "Being painted on canvas (*sic*) and ill-kept, it can scarcely be seen." Owing to its blackened condition it escaped the cupidity of the French, when they were in Venice, in 1796. In the process of cleaning, which was applied at different times by the painters Baldassini (1817); Florian, and Querena, some of the glazes and touches were removed. The upper part is the best preserved.

Peculiarities :—The form of arrangement of this "supernatural subject treated in a preternatural way, with effects of colour suited in an eminent degree to the incident," (C. & C.) was calculated exclusively for its position in the Frari. When Sir Joshua Reynolds visited Venice in 1752, the "Assunta" was above the high altar in the Frari, where a composition of the same subject, by Salviati, now takes its place. In its original position there was not such a great contrast between the radiance of the sky and the darkness around the tomb, as now, and the coarseness of outline and foreshortening were unseen in the gloom of the church.

The Virgin is a powerful figure, a matron and not a frail young girl, as in early Christian art, whose fluttering mantle purposely increases her dimensions, for this effect of immense size was necessary in a figure intended to be imposing, rather than sweet and lovely. Her feet rest upon dark grey clouds, among which are beautifully coloured cherubs who have black wings. This peculiarity was probably intended to give the appearance of greater stability to her airy platform.

"Cette garlande de petits anges, qui forme comme un croissant d'amours célestes sur lequel s'enlève la Vierge radieuse, est le morceau vraiment merveilleux de ce tableau." (Charles Blanc.)

Another peculiarity is the prominence given to the Apostles in the foreground, whose outstretched arms serve to unite



PRESENTATION OF THE VIRGIN IN THE TEMPLE.—TITIAN.

the lines of their group with that of the Virgin, to whom they also direct the more attention. Titian's eye for effect taught him to treat his subjects as photographs treat nature. He made his foregrounds broad and undefined, and the figures on them supernaturally large. The difficulty of representing the Eternal Father is overcome by strong perspective foreshortening to a thin line, in which all definition of feature and expression is lost.

"Je trouve la figure du Père Eternel vide et sans consistance."
(Charles Blanc.)

Legend of the Assumption.—After the dispersion of the Apostles, the Virgin is said to have dwelt in her house, beside Mount Sion, and to have sedulously visited all the places of her son's life. She is reported to have lived twenty-four years after the Ascension of Christ. One day, when weeping for her son, the angel Gabriel appeared to her and told her that in three days she would be taken up into heaven. She asked two boons of the angel: that the Apostles might be assembled, and that she might not behold Satan.

The Apostles were all transported to the Virgin's house on clouds, and on the evening of the third day Christ called upon her twice to come to Him, and she was received body and soul into heaven. Her tomb was immediately surrounded with roses and lilies of the valley.¹

St. Peter, seated and fronting the spectator, looks up with his hands joined in prayer. To the right, St. Andrew stands with his back towards us, and his arms outstretched. To the left, St. John steps forward with one hand on his breast. In the left corner are St. Paul and St. James. Other apostles are about the tomb, "in a somewhat confused and altogether stormy group." (Luebke.)

Criticisms.—

"This is the one sole instance where the genius of Titian, more at home with earthly Venuses than with holy saints, has worthily rendered the glow of inspiration. This is the more remarkable as the Virgin's face, so far from depending upon sensuous charms, is not even young or fresh. The grand, rapt woman is a matron, no fair maid; but those upturned features beam with the radiance of heaven itself." (Radcliffe, p. 551.)

"La Madonne est une femme très-vraie, très-vivante, très-réelle, une beauté solide comme la Vénus de Milo." (Gautier, p. 213.)

"The Madonna here stands full front, a splendid figure of a woman." (Kugler.)

¹ From Peter de Natalibus and the "Legenda Aurea" ("Golden Legends").

"The Virgin is healthy and vigorous, unæsthetic, and without the mystic smile, proudly intrenched in her red mantle which is enveloped in one of blue. Her attitude is athletic, her expression grave. Nothing is effeminate or languid; grace here maintains its sway. . . . Venetian art centres in this work, and perhaps reaches its climax." (Taine, "Italy," ii. p. 306.)

"The expression of the Virgin is one of the highest inspirations which art can boast." (Burckhardt.)

"It can best be described as a symphony, a symphony of colour, where every hue is brought into harmonious combination; a symphony of movement, where every line contributes to melodious rhythm; a symphony of joy in which the heavens and earth sing hallelujah." (Symonds, "Ren. of Art in Italy," p. 380.)

"The fault of this picture, as I read it now, is in not being bright enough. A large piece of scarlet, two large pieces of crimson, and some very beautiful blue occupy about a fifth part of it, but the rest is mostly fox colour or dark brown. . . . However, as a piece of oil painting, and what artists call 'composition,' it is deservedly held unsurpassable." (Ruskin, "Guide to Academy," p. 8.)

"To the central part of the picture Titian invites us by all the arts of which he is master. . . . We look in vain for a word to express all those sensations of fear, devotion, and reverent wonder which we read in the attitude, the motion and gesture of the apostles, and yet, judged by the antique standard, there is hardly one of the figures that would stand the test of minute examination." (C. & C., "Titian," i. pp. 211-217.)

"We stand in wonder before these proofs of Titian's skill. We contemplate with surprise the power which enabled him to concentrate on one canvas the expression of half a century of oil painting, and produce something so thoroughly natural as to seem nature itself; a nature, too, not in its every-day dress, but in the festive garb which it dons when the sun is shining and light clouds are breaking the sheen with mellow passing shadows." (C. & C., "Titian," i. p. 216.)

Sir Joshua Reynolds very justly observed: "Titian, by a few strokes, knew how to make the general image and character of whatever object he attempted. His great care was to preserve the masses of light and shade, and give by opposition the idea of that solidity which is inseparable from natural objects."

400. **Titian and Palma Giovane.** Descent from the Cross (Pietà). This picture was begun by Titian when ninety-nine years of age. It was one of the three works promised by Titian to the Franciscans of the Frari, in payment for a grave there; but a quarrel ensued, and Titian left this work unfinished, and willed that his body should be taken to Cadore. However, this was not done, as he died suddenly of the plague (Aug. 27th, 1576), and was interred in the Frari, at the expense of the State. Titian left several other

pictures unfinished at his death, but this one was completed in 1576 by **Palma Giovane**, as the following inscription upon the tablet says :—

“ Quod Titianus inchoatum reliquit,
Palma reverenter absolvit,
Dioq. dicavit opus.”¹

This work was taken from the suppressed Church of Sant' Angelo, at Venice. It is much injured by retouching, especially by the daubing of one Veglio. It was restored in 1825 by Sebastiano Santi. Canvas : 11 ft 6½ in. by 6 ft. 3½ in. When examined closely, this picture shows the trembling touch of an old man, but at a little distance the effect is full of grandeur. The dead Saviour lies in the lap of the Virgin. John of Arimathea, kneeling to the right, holds his left arm, the Magdalene on the left, and an angel on the ground stooping over the vase of ointment, and a second bears a torch. At the sides of the niche are statues of Moses and the Hellespontic Sibyl; between the feet of the latter is a scutcheon with the arms of Titian. Leaning against the scutcheon is a small tablet, with the defaced portraits of Titian and his son Orazio.

“ It is truly surprising that a man so far advanced in years should have had the power to put together a composition so perfect in line, so elevated in thought or so tragic in expression.” (C. & C., “ Titian,” ii. p. 412.)

95. Attributed to **Titian**. The Visitation of the Virgin to St. Elizabeth. In the background their husbands, Joseph and Zacharias. This picture is greatly injured and repainted, but it is considered by some critics to be a work which **Titian** painted in his extreme youth. C. & C. say that it is a mediocre work in the manner of Sebastian del Piombo. Formerly in the Convent of Sant' Andrea, now suppressed. Canvas : 7 ft. by 4 ft. 9½ in.

“ The head of St. Joseph is a modern restoration, the original having been cut out from the picture and stolen.”

“ The figures are designed with modern boldness, but the drawing is incorrect, especially in the hands and feet, and the heads are feeble in every sense : the colours, too, are sharp and out of focus.” (C. & C., “ Titian,” i. note 2, p. 53.)

527. — Portrait of an Old Woman. There is little authority for the supposition that this is a portrait of Titian's mother, or even that it is Titian's work. It represents an old woman,

¹ (“ This work, which Titian left unfinished, Palma completed reverentially, and dedicated it to God.”)

called in Italian, "Lucia Veneziana," drawn with a certain correctness, and coloured with an earthen tint on a dark ground. Presented by Molin. On wood: 1 ft. 6½ in. by 1 ft. 2¾ in.

256. School of Titian. Portrait. Canvas: 1 ft. 10¾ in. by 1 ft. 5 in.

554. — Venus and Adonis. A copy, of which there are several replicas. Canvas: 2 ft. ¾ in. by 1 ft. 9¼ in.

Tomasò da Modena. See under **Unknown.**

272. **Torbido** (Francesco). Called **Il Moro di Verona**. Venetian; 1486-c. 1546. Portrait of an Old Woman, holding in her hands a *cartello*, bearing the inscription, "Col Tempo." Formerly in the Manfrini Gallery. Canvas: 2 ft. 3¾ in. by 2 ft.

61. **Turchi** (Alessandro). Called **L'Orbetto**. Veronese; 1580-1651. Imprisonment of Jesus Christ. On stone: 1 ft. 6¾ in. by 1 ft. 4¾ in.

— The Dead Christ. Presented by Molin. On stone: 6 in. by 8¾ in.

156. **Udine** (Giovanni da). Attributed to. Madonna with Saints. The Virgin, supporting the infant Christ on her knees, sits enthroned. Behind her are two female saints, the one holding the jar is probably intended for Mary Magdalene. This picture has suffered much from age and restoration. On wood: 2 ft. 6¼ in. by 3 ft. 1 in.

"This is a quaintly treated and unconventional picture, in which there is much to admire." (Eastlake.)

167. **Udine** (Girolomo da). Venetian; fl. 1540. Temperance.

165. — Justice. These two pictures were formerly in one of the Venetian tribunals, and have been attributed to Cima. Canvas: each, 6 ft. 2½ in. by 2 ft. 6¼ in.

Udine (Martino da). See **Pellegrino.**

545. **Unknown** (Venetian School). The Camp of Betula. This probably formed part of an old Italian *cassone* (a chest for clothing, etc.). The scene is a battle-piece; the heads of the soldiers are unusually small.

— Portrait of a Young Woman.

"The face is interesting, and seems to have been painted with much taste and skill, but the picture is unfortunately much obscured by dirt." (Eastlake.)

— St. Helena. On wood : 10 in. by 7½ in.

— Copy of the Portrait of Andrea Verrochio.¹ On wood : 1 ft. 8½ in by 1 ft. 3½ in.

197. **Unknown** (Flemish School). Fruit.

"Admirable in colour, and quite a little gem in its way."
(Eastlake.)

[There are other pictures in the Academy by unknown artists, but they are not of sufficient importance to be mentioned here.]

74. **Valesa** (Jacopo da). Fifteenth century. Madonna enthroned between SS. Augustine and Justine. Formerly in the Convent of Santa Giustina, Serravalle. On wood : 4 ft. 10½ in. by 4 ft. 7 in.

"A hard, raw picture, reminiscent of Bart. Vivarini. The sky new." (C. & C.)

Van Dyck. See **Dyck**.

Varotari (Alessandro). See **Padovanino**.

Vecellio (Tiziano). See **Titian**.

327. **Vecellio** (Francesco). (The elder brother of Titian.) Madonna and John the Baptist. Canvas : 3 ft. 6 in. by 5 ft. 6 in.

333. — The Annunciation. Formerly in San Domenico of Castello, now demolished. Canvas : 7 ft. 10 in. by 6 ft. 1½ in.

Vecchia. See **Muttoni**.

122. **Velde** (Adriaen van de). Dutch ; 1635-1672. Landscape with Windmill, Figures and Horses. Copper : 10½ in. by 1 ft. 1 in.

116. — Rainy Landscape with Figures and Horses. Copper : 9½ in. by 1 ft. 1½ in.

115. — Landscape with Combatants. Copper : 10½ in. by 1 ft. 2 in.

130. — Landscape with a Lake. Copper : 10½ in. by 1 ft. 2 in.

131. — Skaters. Copper : 10½ in. by 1 ft. 2 in.

125. — Storm at Sea. Copper : 10½ in. by 1 ft. 2 in.

120. — A Ruined Castle. Two people on horseback, and an artist sketching. Copper : 10½ in. by 1 ft. 2 in.

¹ See Károly's "Guide to Paintings of Florence," p. 24.

132. — Landscape with people dancing. A Fountain, Church, and Houses. Copper: $10\frac{1}{4}$ in. by 1 ft. 2 in.

127. — Mountainous Landscape with Castle and Bridge. Copper: $10\frac{1}{4}$ in. by 1 ft. 2 in.

118. **Velde** (Adriaen van de). Country People returning from their Work. On copper.

121. — A Country Mansion. People walking in the gardens. Copper: 4 ft. $1\frac{3}{4}$ in. by 1 ft. $1\frac{1}{2}$ in.

138. **Velde** (William van de), the Younger. Dutch; 1633-1707. Sea-piece. Presented by Molin. Canvas: 1 ft. 7 in. by 2 ft. 4 in.

26 **Venetian School. Fourteenth Century.** The Passion of Jesus Christ. This panel is divided into six parts: it is painted in tempera on a gold ground, and is Byzantine in style. Presented by Molin. Panel: 1 ft. 4 in. by 1 ft. 8 in.

25. — Altar-piece, divided into three parts. Centre, Christ crucified, with the Virgin and St. John at the foot of the cross; SS. Jerome and Augustine in the side panels. The signature is apocryphal. Presented by Molin. Panel: 1 ft. $4\frac{1}{2}$ in. by 1 ft. $10\frac{1}{2}$ in.

4. — Altar-piece. See under **Cusighi**. Four small panels representing the Entombment, Resurrection, Ascension and the Descent of the Holy Spirit. Presented by Molin. Panel, tempera: 2 ft. $1\frac{3}{4}$ in. by 1 ft. $7\frac{1}{4}$ in.

22. — *Pietà*. Christ, the Virgin, St. John, and Nicodemus. The signature is apocryphal. Panel: 1 ft. $5\frac{3}{4}$ in. by 1 ft. 2 in.

Venetian School. Fourteenth Century. *Pietà*. The Virgin and Child, St. John the Baptist and St. Joseph. Presented by Molin. Panel: 2 ft. 4 in. by 1 ft. 8 in.

601. — *Sixteenth Century*. St. James. The signature is considered false, and the authorship of the picture is involved in doubt. Presented by Molin. Panel: 1 ft. 6 in. by 1 ft. 2 in.

— Portrait of a Man with a black cap and long hair. Panel: 8 in. by $10\frac{1}{4}$ in.

— Portrait of a Woman. Panel: $6\frac{3}{4}$ in. by $4\frac{1}{2}$ in.

8. — St. Benedict and two kneeling Nuns. Presented by Molin. Panel: 3 ft. $3\frac{3}{4}$ in. by 1 ft. $7\frac{1}{4}$ in.

— St. Maurice going to Martyrdom. St. Maurice was the leader of the Theban Legion who refused to renounce their Christianity at the command of the Emperor Maximus (about

A.D. 286). Presented by Molin. Panel, tempera : 1 ft. 11½ in. by 2 ft. 2½ in.

430. — Portrait of a Venetian Noble Half-length. Formerly in the Procuratie Nuove. Canvas : 2 ft. 3¼ in. by 2 ft. 2½ in.

106. — The Virgin and Child. The latter holds a flower in His left hand. Bequeathed by Marzari G. di Verona. Wood : 2 ft. 7¼ in. by 1 ft. 8 in.

— *Seventeenth Century*. A Youthful Head. Panel : 6½ in. by 5½ in.

Veneziano (Antonio). See **Antonio**.

Veneziano (Lorenzo). See **Lorenzo**.

532. **Veronese** (Paolo Caliari). Head of St. Jerome. Canvas : 1 ft. 7 in. by 1 ft. 2 in.

512. — The Battle of Lepanto, or Curzolari. In this battle the Turks were defeated by Don John of Austria in 1571. The lower part of this curious picture represents indistinctly a naval engagement. In the upper part is the Virgin in glory, with SS. Mark, Peter, Koch, and Justine, who presents Venice, as Queen of the Adriatic, to the Virgin. Paolo Veronese has also painted a memorial picture of the Battle of Lepanto in the Sala del Collegio, Doges' Palace. (See under P. Veronese in "Sala del Collegio" in Doges' Palace.) This picture was formerly an altar-piece in San Pietro Martire, Murano. Canvas : 5 ft. 7½ in. by 4 ft. 7½ in.

"The spirited treatment of the celestial group, and the dextrous harmonies of colour which the painter has secured in dealing with this quaint and unusual subject, invest the work with peculiar interest." (Eastlake.)

260. — * The Annunciation. Formerly in the Scuola dei Mercanti of the Madonna dell'Orto. Canvas : 8 ft. 11 in. by 17 ft. 7 in.

Ruskin here particularly praises the little rose-bush in a glass vase on the balustrade behind the Virgin.

"It is an artist's picture, and even, only to be rightly felt by very good artists. The figure of the Virgin is execrable." (Ruskin.)

"The architecture is admirably rendered, the angel vigorous in design and colour ; but the attitude and expression of the Virgin convey no sense of spirituality." (Eastlake.)

255. — The Crucifixion. Canvas : 9 ft. 4¼ in. by 14 ft. 8 in.

"It ought to be taken down and burnt." (Ruskin.)

256. — The Evangelists, SS. Luke and John. Canvas : 6 ft. 7 in. by 10 ft. 4½ in.

261. — The Evangelists, SS. Mark and Matthew. Canvas : same size as above.

These three paintings were formerly in San Niccolò della Laturga ai Frari.

"Dashing—splendid in art! In conception of Evangelists all that Venice wanted of them in that day. . . . Think of these Evangelists as a kind of figure-heads of ships!" (Ruskin.)

205. — Confession and Martyrdom of St. Christina. St. Christina had been early converted to the Christian faith, but her father was an idolater. One day, having nothing to give to the poor and sick who begged alms of her, she broke up her father's idols of gold and silver and distributed them among the poor. In his rage, her father ordered her to be thrown into the lake of Bolsena with a millstone round her neck; but angels sustained the stone, so that she did not sink, and came safely to land. Canvas : 4 ft. 5½ in. by 9 ft. 4½ in.

"The silvery tone peculiar to Paolo Veronese is here very prominent."

206. — Martyrdom of St. Christina. Then Christina was shut up in prison, but angels visited and comforted her. Canvas : 5 ft. 1½ in. by 9 ft. ½ in.

"Le dessin est fin, précis, net, presque Florentin; la couleur est pale—deux choses rares chez Veronese." (Viardot, "Musées d'Italie.")

208. — Martyrdom of St. Christina. St. Christina refuses to adore the statue of Apollo. (In chronological order, this scene should precede the above.) These three paintings were formerly in Sant' Antonio, Torcello Canvas : 6 ft. 7 in. by 6 ft. 6 in. (See No. 209 at top of page 95.)

203. — * The Feast in the House of Levi. The table is spread in a portico pierced by three arcades. Christ is seated in the middle, facing the spectator, and talks with SS. Peter and John. Levi, the master of the house, sits nearly opposite among the guests. It contains many portraits of men of the time. On the left the man in green is said to be Paolo Veronese, but the head does not resemble any of his portraits. Paolo painted four large works for refectories in four convents in Venice; this one for SS. Giovanni e Paolo. In Napoleon's time this picture was taken to Paris, but it was restored to Venice in 1815, and placed in the Academy. The other representation by Paolo of relatively

the same subject, in the Louvre, is much finer. Formerly, in the Convent of SS. Giovanni e Paolo, there had been a "Last Supper" by Titian; but this was burnt in a fire there in 1571, caused by some drunken soldiers, and Paolo was commissioned to paint this picture in its place. It is the only one of these four works by Paolo now in Venice. Canvas: 19 ft. 8 in. by 46 ft. It has been called "one of the finest pictures in the world," but this is exaggerated praise; however, it is very attractive, on account of its marvellous perspective, superb architecture, and splendid colouring. It is dated April 20th, 1572.

"The figure of our Lord (occupying a central position) is finely conceived, with features full of dignity and expression. . . . The action of the figures, which are life-size, is full of vitality and true to Nature throughout. The composition is well balanced, without undue formality; and a judicious distribution of light and shade secures effect without exaggeration. The ugly and ill-drawn spaniel might have been omitted with advantage." (Eastlake.)

"Paul Véronèse, sans en excepter Titian, Rubens, et Rembrandt est, peut-être, le plus grand coloriste qui ait jamais existé." (Gautier.)

An interesting account has been preserved¹ of the examination of Paolo Veronese by the Holy Office about his irreverence in this picture, which took place on July 8th, 1573.

Among other things, he was asked what was the significance of the figure whose nose was bleeding. He replied that it was a servant who had met with an accident. Questioned about the meaning of the people armed and dressed in the German manner, he answered that he worked according to the fashion of painters, and had found no other way to express the fact that the master of the house was rich. He was questioned as to the meaning of the "buffoons, dwarfs, drunken Germans, and other stupidities" which he had introduced; and he replied, that where there was a space left he was obliged to fill it in with figures of his invention.

In his defence, Veronese cited the "Last Judgment" of Michael Angelo, where the Christ and other figures are naked; but the inquisitor asked him if he thought that was proper and decent. Veronese replied: "My very illustrious lords, I had not taken such matters into consideration. I was far from imagining such irregularities. I painted with such study as is natural to me, and as my mind can comprehend."

¹ The original document was discovered by M. Armand Baschet. See Yriarte, "Un Patricien de Venise," p. 439.

He was, however, obliged to paint out his buffoons and other heresies, and the picture is now as the Inquisition wished it.

264. — Paradise : the Coronation of the Virgin. Formerly in the Church of Ogni Santi. Canvas : 12 ft. 10½ in. by 6 ft. 11½ in.

"A dexterously-designed and effective composition, notwithstanding the doll-like figure of the Madonna. The figures surrounding her would be impressive and interesting if one could only forget whom they are intended to represent. Colour, design, and technical skill seem wasted upon this large work, which, but for the sacred title which it bears, might be compared to the transformation scene in a theatrical extravaganza." (Eastlake.)

47. — * The Virgin, Child, and Saints. The Virgin is seated in a niche with the Child in her arms. St. Joseph stands to the right of them, while the little St. John stands on a pedestal with his back to the spectator. Below are SS. Francis and Jerome ; behind St. Francis is St. Giustina, or, according to some, St. Catherine. This picture is a fine and characteristic example of the master. Formerly in the sacristy of San Zaccaria. Canvas : 10 ft. 9½ in. by 6 ft. 3½ in. St. Jerome is a portrait of Cardinal Jerome Grimani, and the St. Francis is a servile copy of one by Titian.

"The loveliest piece of *Veronese* in these galleries ; nor can you see a better in the world. But, considered as a whole, the picture is a failure ; all the sub-celestial part of it being wholly dull." (Ruskin, "Guide," ii., p. 44.)

"The personages have no connection ; they are badly jumbled together. The Virgin is a beautiful, insignificant woman, but the child Jesus is perfectly charming." (Chas. Blanc.)

45. — Venice enthroned, with Hercules and Ceres. This is a canvas from the ceiling formerly in the Doges' Palace.

258. — Charity. Formerly in the Guild of the Merchants. Canvas : 9 ft. 5 in. by 3 ft. 10½ in.

266. — The Prophet Ezekiel.

204. — The Prophet Isaiah. These two pictures were formerly in San Niccolò della Laturga. Canvas : 13 ft. 8 in. by 2 ft.

262. — Faith. Formerly in the Guild of the Merchants. Canvas : 9 ft. 5 in. by 3 ft. 10½ in.

207. — The Virgin in Glory. Below, St. Dominick distributes chaplets of roses to a pope, an emperor, a king, and a doge. It is dated "Dec. 1573," and was formerly in San

Pietro Martire, Murano. It is an inferior work. Canvas : 5 ft. 10 in. by 10 ft. $4\frac{1}{2}$ in.

209. — The Flagellation of St. Christina. (See before, page 92.) Formerly in Sant' Antonio, Torcello. Canvas : 6 ft. 9 in. by 4 ft. 10 in.

231. Copy of **Paolo Veronese**. Supper in the House of the Pharisee. The original of this picture is at Turin. Canvas : 4 ft. $3\frac{1}{4}$ in. by 5 ft. $1\frac{3}{4}$ in.

545. **Veronese** School. *Sixteenth Century*. A Field of Bethulia : Judith and Holofernes. This picture probably once formed part of an old Italian *cassone* (chest for clothing). Presented by Molin. Wood : 1 ft. $2\frac{3}{4}$ in. by 4 ft. 8 in.

515. — St. Francis with St. Augustine and Matteo da Bassi, founder of the Order of the Capuchins. From the Convent of the Capuchins at Montagnana. Canvas : 14 ft. 8 in. by 7 ft. 7 in.

Vigri (Beata Caterina). Bolognese ; 1413–1463. An Ursuline nun.

54. — St. Ursula and Four Virgins. Dated 1456. Presented by Molin. On wood : 2 ft. $\frac{3}{4}$ in. by 1 ft. $4\frac{1}{2}$ in.

"The colouring is pale, and some of the heads of the kneeling virgins are pleasing." (Lindsay.)

"It would be well if any of us could do such things nowadays ; and more especially if our young ladies could." (Ruskin, "Guide," ii. p. 50.)

448. **Visentini** (Antonio). Venetian ; 1688–1782. Architecture. Canvas : 4 ft. $2\frac{1}{2}$ in. by 3 ft. $\frac{3}{4}$ in.

539. **Vitruvio**. Venetian ; fl. 16th century. An Allegory of the Creation of the Magistrato del Monte Novissimo. Dated 1599. Canvas : 6 ft. 8 in. by 4 ft. $11\frac{1}{2}$ in.

The Vivarini da Murano.

33. **Antonio** (da Murano) and **Joannes** (Alamannus) **Vivarini**. *Coronation of the Virgin. A large altar-piece, dated 1440, painted in tempera, on wood : 7 ft. $6\frac{1}{2}$ in. by 5 ft. $9\frac{1}{2}$ in. It was presented to the Academy by Ascanio Molin, a wealthy collector. It is now so disfigured by modern restoration that little of its original character remains. The highest part is repainted in oil, and a pinnacle by Basaiti added on. Morelli believed this to be a copy of one in the Church of San Pantaleone, and that the signature is not genuine. On each side is a vast company of prophets, apostles, saints, and martyrs, ranged tier above

tier. On the sides of the throne are the four Evangelists, each with his symbol ; behind them the four Fathers of the Church.

"This picture, which as a painting is singularly beautiful, the execution finished, and the heads most characteristic and expressive, may be said to comprise a complete system of the theology of the Middle Ages." (Mrs. Jameson.)

"The arrangement of the subject generally is simply realistic, and in some things as quaintly grotesque, as we might expect from Jacobello (del Fiore). . . . A certain shortness and helplessness in the figures, a painful rudeness in the extremities, as well as in the definition of detail, and the impression of the work is all but complete. The redeeming features in it are those which prove the influence of the Umbrian and perhaps the German education in the painters." (C. & C. "N. It." i.)

625. — *Madonna enthroned with Saints. Painted in 1446. In tempera, on canvas: 11 ft. $\frac{1}{2}$ in. by 15 ft. 10 in. It was assigned by Sansovino to Antonio Vivarini da Murano, by Zanetti and Ridolfi to Jacobello del Fiore, and by the Anonimo to Antonello da Murano ; but it is now admitted to be by Giovanni and Antonio Vivarini, whose names are inscribed upon it. It was painted for the Scuola della Carità. The Virgin sits upon a throne, under a rich canopy, sustained by four little angels. She wears, as usual, a crimson tunic and a blue mantle, and on her brow is a magnificently jewelled crown. To the right of the Virgin stands St. Jerome, robed as a cardinal, and bearing his church, with St. Gregory dressed as a pope. To the left stand St. Ambrose, and St. Augustine with his book.

"It is chiefly remarkable as a study of ancient ecclesiastical costume. In other respects it will command little or no interest." (Eastlake.)

"This is a wonderful picture, and, as a specimen of the early Venetian school, unequalled." (Mrs. Jameson, "Sacred and Leg. Art.")

608. — The Virgin Annunciate.

"The painting is dry and hard in execution, and has probably been retouched in parts." (Eastlake.)

606. — The Annunciation ; the Angel. These panels have suffered much from repainting. Morelli considers the workmanship to be that of Dario of Treviso, and not that of the Vivarini. Formerly in the Scuola della Carità. In tempera : each panel, 5 ft. $11\frac{1}{2}$ in. by 2 ft. 6 in.

20. Ascribed to Antonio Vivarini (da Murano). St. Lawrence. In tempera, on wood : 2 ft. $1\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

615. Vivarini (Bartolommeo). Altar-piece. Madonna enthroned with Saints. On the left St. John the Baptist and

St. Andrew. On the right St. Dominick with a lily and St. Peter. Painted in 1460, on wood, in tempera : 6 ft. 7 in. by 7 ft. 3 in. For the Church of the Certosa, on the island of St. Andria. It is greatly injured by repainting; the blue mantle of the Virgin is new, and the blue tunic and yellow mantle of St. Peter are renewed.

"A noble picture; not of any supreme genius, but completely containing the essence of Venetian art. Exquisitely delicate and careful in pure colour; in character portraits of holy men and women, such as then were.¹ There is no idealism here whatever." (Ruskin, "Guide to Acad.," i. p. 6.)

584. — St. Mary Magdalene. From the Church of San Gemignano, since demolished. On wood, in tempera : 4 ft. 7½ in. by 1 ft. 8 in.

"Her head is almost identical in form and action with that of Santa Barbara showing the mannerism of the painter. (Eastlake.)

585. — Santa Barbara. From the Church of San Gemignano. Signed and dated 1490. On wood : same size as above.

"This is a vigorously designed figure, about three-quarters life-size, and distinguished more for grace of action than beauty of features." (Eastlake.)

581. — Altar-piece. Above, Christ with two angels; below, in the centre, the Nativity; on the left, SS. Peter, John the Baptist, Andrew, and Francis of Assisi; right, SS. Paul, Jerome, Dominick, and Theodore. The predella is divided into thirteen parts, Christ in the centre and the twelve apostles at the sides. Inscribed and dated 1475. On wood, in tempera : 5 ft. 3 in. by 9 ft. 3 in.

614. — Christ enthroned with SS. Augustine and Francis. Inscribed with the date 1509. Formerly in the Magistrato del Cattaver. Canvas : 4 ft. 6 in. by 8 ft. 7 in.

27. School of **Vivarini** (Bartolommeo). Madonna and four Dominican Saints.—SS. Thomas Aquinas, Dominick, Peter, and Vincent. The signature is probably false. On wood, in tempera : 1 ft. 6½ in. by 3 ft.

607. **Alvise (Luigi) Vivarini**. Madonna enthroned with Saints. Painted in 1480 for the Church of San Francesco, at Treviso. At the sides SS. Joachim, Francis of Assisi, Bernard of Siena, Anne, Anthony of Padua, and Bonaventura. The Virgin's face, in its gentle and regular character, is expressive, as her emotion, and her gesture . . . St. Anne, in prayer, is enthusiastically devout; St. Joachim, awe-struck; St. Francis, on the left of the Virgin, is composed, and shows the stigmata; St. Anthony, on right of

¹ Ruskin here ignores the well-known stories about convent life in Venice at that period.

Virgin, displays the energy of his faith by the pressure of the book upon his breast. A more humble monastic austerity is exhibited in St. Bernardino, on right of foreground, and in St. Bonaventura, on left of foreground. The date renders the picture an interesting link in the history of art, but the visitor may be excused from sharing the admiration expressed for it by some critics.

"The surface has been somewhat rubbed down by cleansing; the result being a deterioration much more fatal to a Venetian work than to any other, because the Venetians always produce harmony by juxtaposition and selection of colours rather than by correctness of forms." (C. & C. "N. It." i. p. 57, note.)

619. **Vivarini** (Luigi Alvise). St. Matthew. This panel dates from about 1480-1485. It was formerly falsely attributed to Bartolommeo Vivarini. It has been greatly repainted.

618. — St. John the Baptist. This is a companion panel with the foregoing. They were formerly in the Church of San Pietro Martire, Murano. Each: 4 ft. 3½ in. by 1 ft. 9½ in.

"The draperies, though cast in conventional folds, bear evidence of a careful study." (Eastlake.)

"Of great dignity of expression." (Layard.)

C. & C. doubt the authenticity of these works.

— St. Sebastian.

620. — St. Anthony the Abbot.

Two panels forming part of an altar-piece.

"St. Sebastian is finely drawn." (Eastlake.)

— St. John the Baptist.

622. — St. Lawrence.

These four panels were formerly in the Chiesa della Carità. On wood, in tempera, each: 3 ft. 5½ in. by 1 ft. 6 in.

C. & C. doubt the authenticity of these as well as other works here assigned to **Luigi Vivarini**.

593. **Vivarini** (Luigi Alvise). Formerly in the Church of San Daniele. On wood: 5 ft. by 1 ft. 3 in.

— Santa Chiara (Clara), of Assisi. Santa Chiara was the daughter of noble parents, and fled from her home in order to lead an austere life. St. Francis recommended her to take refuge in the convent of San Paolo, and she afterwards formed an Order of nuns whose rules were as strict as those of St. Francis, and like his, voluntary poverty was its distinguishing characteristic.

"The features are those of a dignified old woman. They are modelled with great character and invested with a life-like expression." (Eastlake.)

624. — The Annunciation. This picture is heavily repainted. Formerly in San Giov. Evangelista. On wood: 5 ft. 2½ in. by 2 ft. 10 in.

"Part of an Annunciation originally by Luigi Vivarini, or some one closely imitating him." (C. & C.)

34. **Vivarini** (School of). St. James. Panel, tempera : 2 ft. 4 in. by 1 ft. 10 in.

31. — St. Jerome. Panel, tempera : 3 ft. by 2 ft. 1½ in.

35. — St. Francis of Assisi. Panel, tempera : 3 ft. by 2 ft. 1½ in.

32. — St. Augustine. Panel, tempera : 3 ft. by 2 ft.

These four panels were presented by Molin.

621. — Altar-piece, divided into eleven parts. Virgin and Child, with SS. Augustine, Theodore, Anthony of Padua, John the Baptist, Jerome, Francis, etc. Formerly in the Church of San Pietro Martire, Murano. Panel : 4 ft. 2 in. by 10 ft. 4½ in.

360. **Vos** (Martin de). Ascribed to. Flemish ; 1532-1603. The Death of Abel. Canvas : 1 ft. 5½ in. by 1 ft. 1½ in.

129. **Wael** (Cornelius). Flemish ; 1592-1662 (?) Soldiers Resting. Canvas : 2 ft. 1½ in. by 3 ft. 5 in.

128. — A Garden Fête. Canvas : 2 ft. 1½ in. by 3 ft. 5 in.

119. — A Rural Dance. Canvas : 2 ft. 2 in. by 3 ft. 4½ in.

113. — A Market. Canvas : 2 ft. ¾ in. by 3 ft. 5 in.

124. — Sea-piece. Canvas : 2 ft. 2 in. by 3 ft. 5 in.

123. — Monks dispensing Alms. Canvas : 2 ft. 1½ in. by 3 ft. 5 in.

191. **Weyden** (Rogier van de). Flemish ; fl. c. 1400. Portrait of Lorenz Fraimont. This painting was formerly ascribed to Holbein, and also to Van Dyck. It is a work of the greatest delicacy and finish. Formerly in the Manfrini Gallery. Panel : 1 ft. 8½ in. by 1 ft. 1½ in.

120. **Wouwerman** (Philips). Dutch ; 1619-1668. Troops Bivouacing. Presented by Molin. Canvas : 1 ft. 8 in. by 3 ft. 1 in.

202. **Wyck** (Thomas) the elder. Dutch ; 1616-1686 (?) A Philosopher. Formerly in the Manfrini Gallery. Panel : 1 ft. 1½ in. by 10½ in.

447. **Zais** (Giuseppe). *Eighteenth Century*. Died 1784. Landscape with Fountain. Formerly in the old Academy of Painting. Canvas : 4 ft. 2½ in. by 2 ft. 6½ in.

436. **Zanchi** (Antonio). Venetian ; 1639 (?) The Prodigal Son.

437. — Job taunted by his Wife. Formerly in the Convento dei Miracoli. Canvas : 3 ft. 7½ in. by 2 ft. 8½ in.

53. **Zoppo** (Marco). Paduan : fl. 1468-1498. **Triumphal Arch of Doge Nicolas Tron.** Formerly in Doges' Palace. Canvas, tempera : 4 ft. 7½ in. by 3 ft. 3 in.

480. **Zuccarelli** (Francesco). Florentine ; 1702-1788. **Holy Family.** Presented by Molin. Canvas : 1 ft. 5½ in. by 1 ft. 10 in.

452. — **Holy Family.** Canvas : 3 ft. 4½ in. by 2 ft. 11¼ in.

455. — **Landscape with the Magdalene.** Canvas : 4 ft. 2¼ in. by 3 ft. ¾ in.

458. — **St. John Baptist.** Canvas : 4 ft. ¾ in. by 3 ft. 9¼ in.

449. — **Landscape with figures.** Presented by Molin. Canvas : 10½ in. by 1 ft. 2 in.

DRAWINGS.

A room contains numerous drawings by the old masters. The celebrated series of drawings, fifty-three in number, known as "**Raphael's Sketch-Book**," are now generally admitted to be chiefly by Pinturicchio.¹

Speaking of these drawings in the Venice Academy, Ruskin remarks that :—

"The well-known series of Raphael (*sic*), and Leonardo, are of the very highest historical value and artistic interest ; but it is curious to find in Venice scarcely a scratch or blot remaining of elementary study by any great Venetian master. Her painters drew little in black and white, and must have thrown such sketches, when they made them, away for mere waste paper. The Leonardo drawings here are the finest I know ; none in the Ambrosian Library equal them in execution."

¹ See A. H. Layard's Introduction to Murray's edition of the late Signor Giov. Morelli's ("Ivan Lermolieff,") "**Italian Painters**," London, 1892.

THE DOGES' PALACE.

There are such a great number of works by various painters on the walls and ceilings of the DOGES' PALACE that the visitor is generally wearied and confused by them if he attempt to see them all, and the works of the less important Venetian masters here are only interesting on account of the scenes from Venetian history depicted.

Those who have not time or inclination to examine *all* the pictures in the DOGES' PALACE will do well to look only at those which have an asterisk(*) before them. Particular attention should be paid to the following :—

- | | |
|---------------------|--------------------------------------|
| Tintoretto. | *Paradise. |
| „ | *Descent from the Cross. |
| „ | *Venice, Queen of the Sea. |
| „ | *Marriage of St. Catherine. |
| „ | *Doge Gritti before the Virgin. |
| „ | *Bacchus and Ariadne. |
| Titian. | *Doge Grimani kneeling before Faith. |
| P. Veronese. | *Venice enthroned. |
| „ | *Europa. |

The present DOGES' PALACE was begun in the middle of the fourteenth century, and was not completed until nearly a hundred years later, about thirty years before the birth of Titian.

Before 1350 the walls of the Hall of the Great Council had been covered with simple monochromes, which were replaced by coloured subjects entrusted to the chief painters of the time—Guariento, Gentile da Fabriano, Pisano, and Semitecolo; but the dampness of the climate had nearly destroyed these works when, in 1474, their restoration was decided upon. The walls were then divided into panelled frames fitted to receive pictures on canvas. The Council at first engaged Giov. Bellini, who was instructed to renew only the "Naval Encounter between the Doge and Otho, son of Barbarossa," a fresco by Gentile da Fabriano, which had fallen to the ground. Later, however, most of the prominent painters of Venice were engaged to make a general restoration and repainting of the halls. Until the year 1574 this collection of pictures remained intact, and formed the chief monument of the Venetian school, comprising works of every master of importance. But on May 11th, 1574, a fire destroyed four of the halls, namely, the Sala dell' Atrio Quadrato, del Collegio, del' Anti-Collegio,

and the Sala del Senato. Among the pictures then destroyed were historical scenes by the Vivarini, the Bellini, and two of Titian's best. One of the latter was the "Doge Gritti praying to the Virgin," which Tintoretto afterwards replaced from memory. Another fire on December 20th, 1577, destroyed the Hall of Great Council and the Voting Hall ("Sala dello Scrutinio").

The *series of pictures* now in the DOGES' PALACE by Tintoretto and Paolo Veronese have especially suffered at the hands of restorers (?), and the majority of their works here, though interesting, cannot be said to fairly represent their genius.

Tintoretto began his labours here in 1560, and on December 23rd, 1560, he was paid twenty-five ducats for the portrait of the new Doge Girolamo Priuli. Until then Titian had always painted the portraits of the Doges. Tintoretto was commissioned to paint a figure of Diogenes in 1561, and the work was so much appreciated by the Council that they invited him to enter into competition with Paolo Veronese and Marco Vecelli (Titian's nephew) for the decoration of three still empty spaces in the Hall of the Great Council. In the end Tintoretto was victorious.

There has always been a great difference of opinion as to the merits of Tintoretto, and though some of his works, especially his portraits, were generally admired, it was not until Ruskin explained the deep meaning and careful intention with which his pictures were painted that the public began to see in them more than their huge uncouthness, coarseness, and blackness. Yet even now to most people, especially those who only cast a hasty glance at Tintoretto's works, they will appear black and uninteresting.

"What Shakespeare was to the national history of England in his great series of historic dramas, his contemporary Tintoretto was to the history of Venice." (J. R. Green, "Stray Studies.")

DESCRIPTION OF THE PAINTINGS.

From the top of the "Scala d'Oro" ("Golden Staircase") we enter a small ante-room, called

I. "ATRIO QUADRATO" ("SQUARE VESTIBULE").

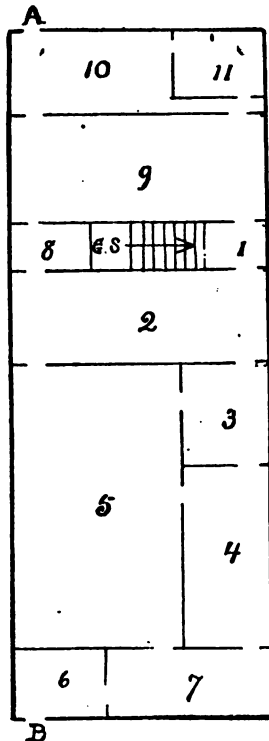
Ceiling,

Tintoretto. Doge Priuli receiving the sword of Justice.

He succeeded June 14th, 1556, Francesco Venier as Doge. During the reign of Lorenzo Priuli, Venice was troubled by pest and famine.

On the wall,

Tintoretto. Portraits.



PLAN OF THE SECOND FLOOR OF
THE DOGES' PALACE.

- A. Entrance from stairs, in "Sala della Bussola."
- B. Entrance from Natural History Museum.
- G.S. "Golden Stairs" ("Scala d'Oro").
- 1. "Atrio Quadrato" ("Square Vestibule").
- 2. "Sala delle Quattro Porte" ("Hall of Four Doors").
- 3. "Sala dell'Anti-Collegio" ("Ante-College").
- 4. "Sala del Collegio."
- 5. "Sala del Senato."
- 6. "Anti-Chiesetta" ("Ante-Chapel").
- 7. "Chiesetta" ("Doges' Private Chapel").
- 8. "Atrio" (Ante-Room).
- 9. "Sala del Consiglio dei Dieci" ("Council of Ten").
- 10. "Sala della Bussola" ("Hall of the Compass").
- 11. "Stanza dei Tre Capi del Consiglio" ("Room of Three Chiefs of the Council of Ten").

The DOGES' PALACE (Palazzo dei Doge, or, Palazzo Ducale), adjoining the Church of San Marco, is open on week-days from 9 to 3; admission 1 franc 20 centimes (including the "Pozzi,"

"prisons"); Sundays from 10 to 2, free. Also open free on Jan. 6th, March 25th, April 25th, Ascension, Corpus Christi, June 29th, Sept. 8th, and Nov. 1st. Closed on Dec. 25th, Jan. 1st, Easter, and 1st Sunday in June.

The admission tickets are in four parts, and are valid for the day of issue only; they are obtained on the first landing. The "Scala d'Oro" ("Golden Staircase") is closed on Sundays, the entrance (free) then being by the "Scala dei Censori" ("Staircase of the Censors").

To the right is the entrance to the

2. "SALA DELLE QUATTRO PORTE" ("HALL OF THE FOUR DOORS").

Wall of entrance,

Titian. *The Doge Antonio Grimani kneeling before Faith (the "Fede").

On March 22nd, 1555, the Doge F. Venier obtained an order from the Council for Titian to paint a votive picture of his predecessor Antonio Grimani. As early as the following July Titian had made such progress with the work that an advance of fifty ducats was granted him,¹ but for some reason Titian abandoned it, and it is related that after his death his disciples finished it. But Boschini,² distinctly says that all that Marco Vecelli did was to add the side figures. According to the "Anonimo," it was originally placed in the "Anti-Collegio," and Zanetti says that after the fire in 1577 it was taken from thence and placed in its present position, whence the necessities of the space forced Marco Vecelli to introduce the side figures of a prophet (l.) and a standard-bearer (r.).

Biography of Antonio Grimani:—

Grimani acquired enormous wealth by trading in the ports of the Mediterranean. At Rome, in 1493, he gave his son 25,000 ducats to buy a cardinal's hat. He was elected a "procurator" and captain-general of the Venetian fleet in 1494. In the latter capacity he served with distinction against the Turks. In 1499, contrary to his wish, he was again elected captain-general, and in August of that year occurred the Battle of Lepanto. According to some authorities, Grimani allowed his subordinates to fight alone; according to others, Grimani was paralyzed by the disobedience of his subordinates, and thus the Venetians lost the battle, and a Turkish squadron sailed victoriously into Patras.

When the news of this defeat reached Venice the people were wild with anger against Grimani, and Marc Antonio Trevisani was appointed to take his place. Grimani was brought back to Venice in irons, and was imprisoned for a long time, but finally in 1502 he escaped to Rome, where he lived with his son, the cardinal, several years. The part which he took in reconciling Venice with the Papal See after the League of Cambrai entitled him to a pardon, and on the 26th of July, 1509, he appeared publicly in the Senate. In 1510 he was re-elected Procurator of San Marco, and in 1521 became Doge.

¹ Lorenzi, u.s. pp. 280-290.

² Boschini, u.s. R. Min. S. di S. Marco, p. 10.



"FEDE" ("FAITH").—TITIAN.

Grimani is represented kneeling to the right on a cushion, his head in profile, and raised to look up at a vision of a female bearing a cup and cross, generally supposed to personify Faith ("Fede"), but some say that the cross and cup symbolize Grimani's defeat and captivity. A page in red holds up the ducal cap, the ugly white cloth on which it was placed being left on his head. His figure seems to be too long. To the left St. Mark, in red tunic and blue mantle, turns from his book to look at the vision, beneath which is seen the Venetian fleet at anchor and the Doges' Palace and the campanile.

This picture has been restored more than once. The study for it is in a private collection in England

"The expression of this figure is perhaps the most elevated and the most noble of all those which were produced by this vigorous brush." (Pontès, p. 79.)

"To be observed with care, as one of the most striking examples of Titian's want of feeling and coarseness of conception. As a work of mere art, it is, however, of great value." (Ruskin.)

"The 'Fede' deserves to rank among the most magnificent and effective palatial pieces that Titian composed in his later years. . . . Nature itself is reproduced in the flesh; the colours are full of surprising richness and variety of harmonic contrasts." (C. & C.)

Same wall, to left,

Giov. Contarini. Capture of Verona by the Venetians in 1439.

Opposite Titian's "Fede,"

Andrea Vicentino. Reception of Henry III., of France, in Venice.

"This is his masterpiece." (Mrs. Clement.)

In 1574, Henry III., the third son of Henry II., and Catherine de' Medici, when escaping from his throne of Poland to succeed his brother, Charles IX., and wishing to avoid passing through Protestant countries, went to France by way of Venice. He was received with great pomp by the Doge Alvise Mocenigo I., first at Murano, which was then the fashionable suburb of Venice, and later was escorted to Venice and lodged in the Casa Foscari. A triumphal arch was erected for the occasion by Paladio, which was decorated by the prominent painters of the time. There are many portraits of men of the time near the King. On the left are the Cardinals—San Sisto, Paolo Tiepolo, Jacopo Foscari, etc.

Tintoretto painted a likeness of Henry III., formerly in the "Sala dei Stucchi."

Carletto Caliarì. The Reception of the Persian Ambassadors by Doge Cicogna in 1585.

The ceiling is by,

Tintoretto.

"Once magnificent beyond description, now mere wrecks, yet deserving of the most earnest study." (Ruskin.)

The door opposite that by which we enter leads to the

3. "ANTI-COLLEGIO" ("ANTE-COLLEGE").¹

Opposite the windows,

Paolo Veronese. *The Rape of Europa.

"One of the very few pictures which both possess and deserve a high reputation." (Ruskin.)

Jupiter, enamoured of Europa, a Phœnician princess, transformed himself into a white bull, and mingled with her father's herds, whilst she was gathering flowers with her attendants. Europa, struck with the beauty and gentleness of the beast, mounted on his back. Two of her attendants assist her, and the amorous bull licks her foot. The story goes that as soon as Europa had seated herself on his back, Jupiter crossed the sea and carried her safely to the island of Crete, and from this Europa comes the name of the continent where she resided.

The tunic of white and gold brocade is the favourite colour with Paolo Veronese. The landscape background and the little Cupids are in the manner of Albano, and the figures show already some of the mannerism which later on degenerated into the style called "rococo." On the left is Paolo's inevitable hunting dog.

"This picture has not its equal for refinement and colouring." (Taine.)

"In my opinion this is one of the least successful pictures of the master, and void of expression. The heroine is badly posed on the bull, which looks like a calf." (Chas. Blanc.)

"Nothing can be fresher than this *painting*, nothing more gracious than this composition. . . . The delicate opal tone of the dress of the principal figure is inimitable." (Lecomte.)

Adjoining the above,

Leandro Bassano. The return of Jacob to Canaan.

Tintoretto. **Bacchus and Ariadne (near window).

— *Minerva driving back Mars (other side of door).

— *Mercury with the Graces (opposite, near window).

— The Forge of Vulcan (other side of entrance door).

The more Tintoretto's pictures are studied, the better is the saying of the Venetians understood, that he had three manners—one of bronze, one of silver, and one of gold. Here the latter is most apparent. It has been said that

¹ This was a waiting-room for the distinguished personages who desired to have an audience with the Doge.



THE RAPE OF EUROPA.—PAOLO VERONESE.

these pictures date from the painter's youth, but there is a document dated July 26th, 1578, which states that Paolo Veronese and Palma Giovane were consulted as to whether the price (50 ducats each) demanded by **Tintoretto** was commensurate with their worth, which the painters declared to be the fact. **Tintoretto's** pictures here have some analogy with those of Paolo Veronese, and possess a grace not always seen in his works. The best of the four is the "**Bacchus and Ariadne**," the poorest being the "**Forge of Vulcan**." Nearly all critics highly praise the "**Bacchus and Ariadne**." Ruskin calls it "one of the noblest pictures in the world." Taine says it is "the sublime beauty of nude flesh," and that "no painter has ever more skilfully rendered flying motion." Ariadne, daughter of Minos, King of Crete, was abducted by Theseus, who abandoned her on the Island of Naxos, where Bacchus saw her, and married her.

"If not the greatest, at any rate, the most beautiful picture in existence. In no other picture has a poem of feeling and of fancy, a romance of varied lights and shades, a symphony of delicately blended hues, a play of attitude and movement transitory, but in no sense forced or violent, been more successfully expressed by means more simple or with effect more satisfying. Something of the mytho-poetic faculty must have survived in **Tintoretto**, and enabled him to inspire the Greek tale with this intense vitality of beauty." (J. A. Symonds, p. 377, n.)

The French traveller, M. Cochin, who visited Venice in the last century, and saw this gem when it was in a better condition than at present, did not think much of it, considering it a work devoid of soul, and painted in a heavy manner.

4. "**SALA DEL COLLEGIO**" ("**HALL OF THE COLLEGE**"). This was the Hall in which the ambassadors were received by the Doge.

Over the door of entrance, from the Senate,

Tintoretto. The marriage of St. Catherine. According to the legend, St. Catherine of Alexandria (Nov. 25th, 307), was married to Christ in a dream. She was the patron saint of Venice, of education, philosophy, and elocution. The marriage of St. Catherine is typical of the spiritual union between Christ and the redeemed soul.

"An inferior picture, but the figure of St. Catherine is quite exquisite." (Ruskin.)

To the left, opposite window,

Tintoretto. Adoration of Saints with Doge Alvise Mocenigo.

To the left, near throne,

Tintoretto. Doge Mocenigo, with Christ, and other figures.

Over the throne,

Paolo Veronese. *Christ in glory, with Doge Sebastiano Venier, Agostino Barbarigo, SS. Mark, Justine, Faith, etc. This is a votive allegorical picture representing the triumph of Venice after the Battle of Lepanto in 1571.

History of the battle of Lepanto :—

The Turks wishing particularly to get back Cyprus on account of its excellent wines, declared war against Venice. They were at first successful, owing to the fact that an explosion in the arsenal at Venice had nearly ruined the marine force of the Republic, but Venice quickly restored her navy, and in 1571, Sebastiano Venier, joining his 100 ships to those under Jean of Austria, the celebrated natural son of Charles-Quint, and to the twelve Papal galleys, under Marc Antonio Colonna, proceeded to the Gulf of Lepanto, where the 300 Turkish ships were anchored.

The fight took place not far from the ancient promontory of Actium, so celebrated for the naval battle of sixteen centuries before, which had decided the destinies of the world. The allied forces were victorious, and 224 of the Turkish ships were burnt, and 15,000 men taken prisoners, besides 30,000 (?) who were killed. The Venetians suffered considerable loss also, and Sebastiano Venier received a dangerous wound, and Agostino Barbarigo was killed. In commemoration of this victory an annual *fête* was instituted, celebrated on St. Justina's day, Oct. 7th, as protectress of the Venetian flotilla. This anniversary was celebrated in other countries also, the last recorded one being in Flanders in 1821, "the 250th commemoration of the Christian victory over the Turks at Lepanto."

This magnificent picture, as well as the two figures in *camaiëu* (one colour), adjoining it, well represents the art of **Paolo Veronese**.

"It is a grand picture. . . . We must not think of this curious mingling of people who would seemingly never be associated either on earth or in heaven ; we must not think of his improprieties of chronology, costume, and place ; we must but feast on his dignified and splendid crowds, his light, his colour, and on the whole, in its general effect, now so mellowed and harmonised by time. Who can resist his charm?" (Mrs. Clement, pp. 342, 343.)

Sebastiano Venier died, in 1578, of grief at the loss by fire of a great part of the Doges' Palace.

Opposite, over the door of entrance from Anti-Collegio,
Tintoretto. *Doge Andrea Gritti adoring the Virgin and Child.

It was the custom of the Doge and the naval commanders

to be represented in a kneeling attitude before the Madonna, in pictures destined to transmit their exploits to future generations, and this mode of pious commemoration continued in use during the whole of the sixteenth century, in spite of the paganism then prevalent.

Andrea Gritti was elected Doge, May 20th, 1523. He died in 1528. He had been imprisoned in Constantinople during the great Turkish war, but negotiated from his cell the peace between Venice and Bajazet the Second. At Marignano and Novarra he shared the fortunes of Francis I., and acquired such a fondness for the French, that he was considered to be a partisan of theirs ; but when an alliance between Germany and Spain became inevitable, with Venetian subtlety, he signed the capitulation with Charles V. (July 1523). After the release of Francis I. he turned quickly round again and joined the enemies of Charles V.

On the ceiling,

Paolo Veronese. *Venice enthroned, on the Globe, with Justice and Peace (very fine) ; (middle compartment) Faith, still very fresh ; (near the door) Neptune and Mars. In the secondary compartments are figures of Virtues and some subjects of ancient history in *camaïeu vert*, all by **Paolo Veronese**.

Ruskin describes the "Venice Enthroned" as "one of the grandest pieces of colour in the Ducal Palace," and Taine calls it "a feast for the eyes," but Charles Blanc thinks that it is "not one of the triumphs of **Paolo Veronese**."

"Sublime over all allegories and histories depicted in these multitudes of paintings, sits Venezia herself, enthroned and crowned, the personification of haughtiness and power. . . . They have made her a goddess, those great painters ; they have produced a myth, and personified in native loveliness that bride of the sea, their love, their lady." (Symonds.)

5. The "SALA DEL SENATO" ("OF THE SENATE") is also called "Dei Pregadi" ("Of the prayed ones"), because in early times, before Wednesday and Saturday were fixed upon as the days of meeting of the Senate, messengers were sent to *pray* each Senator to attend at the Doges' Palace.

Over the door, leading to "Sala delle 4 Porte,"

Palma Giovane. The two Doges Priuli in prayer, with Christ, Virgin, and St. Mark. This is considered one of the best works of **Palma Giovane**.

To the left of main entrance,

Tintoretto. The Doge Pietro Loredan praying to the Virgin.

"Sickly and pale in colour, yet a grand work." (Ruskin.)

Between the windows,

Marco Vecelli. The election of San Lorenzo Giustiniani to the Patriarchate of Venice. This picture, which is so badly lighted that it cannot properly be seen, has been groundlessly ascribed to Titian, and also to Bonifazio III.

San Lorenzo Giustiniani was of a noble Venetian family. When nineteen he entered the Augustinian cloister of San Gregorio-in-Alga, where he soon became noted for his severity and piety. He was made Bishop of Castello, and the first Patriarch of Venice. The seat of the Patriarchate had formerly been at Grado, but on the death of Dom Michieli, in 1451, Pope Nicholas V. united Grado to the bishopric of Castello, and merged them both into the Patriarchate of Venice. San Lorenzo Giustiniani died in 1456 greatly beloved by his people and the poor, who were his especial care.

Opposite, over door to Sala del Collegio,

Palma Giovane. The League of Cambray—Venice seated in defiance upon a lion, with Doge Grimani. The League of Cambray (a town in France) was a coalition signed there on December 10th, 1508, between the Pope Julius II., Louis XII., of France, Maximilian I., Emperor of Germany, and Ferdinand the Catholic, King of Spain and Naples, to put down the power of Venice. The Venetians, by concessions made to their subjects on the mainland, obtained their aid, and by treating separately with their enemies, brought about a dissolution of the League in 1510. This League had some effect on the artists in Venice by depriving them for a time of the aid of their patrons, and even Titian left his beloved Venice and went to Padua, where he was fully occupied.

It is curious that "Venice seated on a lion and defying all Europe" should be chosen to personify the Republic just at that time when she was at the mercy of other powers.

Adjoining it,

Palma Giovane. Doge Pasquale Cicogna kneeling before the Saviour. During the reign of Doge Pasquale Cicogna, who succeeded Niccolò da Ponte in 1585, Venice was much embellished and altered. The Doges' Palace, which had suffered greatly by fires in 1574 and 1577, was restored and beautified by Tintoretto, Paolo Veronese, the two Palmas, and others, with masterpieces which remain to this day. The present Rialto Bridge was built at this time.

— Doge Francesco Venier before Venice, enthroned. Francesco Venier was elected Doge in 1554, and only reigned two years.

Over the Throne,

Tintoretto. *Descent from the Cross. ("Deposizione.") Best seen from the far end of the room.

"One of the most interesting mythic pictures of Venice, and a most noble painting." (Ruskin.)

In this picture, which is now badly blackened, Tintoretto has represented two Doges kneeling near the dead body of Christ.

In the centre of the ceiling,

— Venice, as Queen of the Sea.

"Notable for the sweep of its vast green surges, and for the daring character of its entire conception, though it is wild and careless, and in many respects unworthy of the master." (Ruskin.)

"Sea-girt city, thou hast been
Ocean's child, and then his Queen." (Shelley.)

Ceiling, over the "Descent from the Cross,"

— Saints. A jumble of figures.

*To the right of the Throne in the "Sala del Senato,"
is the entrance to,*

6. "ANTI-CHIESETTA" ("Ante-Chapel" to the private Chapel). This is an ante-room to the Chapel where the Doge and Council daily heard mass said by the ducal chaplain.

Near the window, and over the door marked "99,"

Tintoretto. * St. George and the Princess. This is a fine specimen of the master. The figure of St. George is grand, and quite untouched, but that of the princess is restored. The subject is treated in a very curious way.¹

Opposite, over the door of entrance,

— St. Jerome and St. Andrew, holding a cross.

"These two are in his most quiet and noble manner. There is exceedingly little colour in them, their prevailing tone being a greyish brown, opposed with grey, black, and a very warm russet. . . .

I would rather have these two small brown pictures, and two others in the Academy, perfectly brown also in their general tone—the 'Cain and Abel' and the 'Adam and Eve'²—than all the other small pictures in Venice put together which he painted in bright colours for altar-pieces; but I never saw two pictures which so nearly approached grisailles³ as these, and yet were delicious pieces of colour." (Ruskin.)

Facing the windows is a picture whose subject is continued on the walls to the left and right,

Sebastiani Rizzi. Arrival of the body of St. Mark.

¹ For the subject represented see under San Giorgio Schiavoni.

² See under **Tintoretto**, in Academy.

³ See under "Camaieu," in Terms used in Art.

These three pictures are painted on a gold ground like mosaics, and are the subjects used for the mosaics representing the story of St. Mark in the Church of that name.

Between the windows,

Bonifazio.¹ Christ expelling the Money-changers from the Temple.

7.—“**CHIESETTA**” (The Doges’ private Chapel).

Entrance wall, to left,

Bonifazio III. The Israelites crossing the Red Sea.

After Giorgione (?). Christ in Purgatory.

Right, over door,

Bonifacio. Christ.

Wall opposite windows, near doors,

School of Giov. Bellini. Madonna in a Landscape.

Paris Bordone. Body of Christ, with two angels.

Early Netherlands School. Mocking of Christ.

Paolo Veronese. Forest landscape. And some other pictures of little merit.

Through a door to the right of the altar in this Chapel, at the foot of a staircase, is a door (closed) leading to the private apartments of the Doge. Over this door is a fresco by

Titian. *St. Christopher, wading in the lagoon, with the infant Christ on his shoulders.

This fresco is shown only by special permission obtained from the “Conservatorio.” This is the only remaining fresco by Titian and it demonstrates his unfamiliarity with fresco painting. To be properly seen one must enter by the door above which it is placed, ascend a few steps, and turn back and look at the fresco. The position of this fresco is accounted for by the well-known superstition, prevalent in Catholic countries, that he who sees St. Christopher the first thing in the morning, will not die on that day. Hence the Saint’s image is so placed that the Doge would behold it on leaving the room in which he slept. St. Christopher, the giant saint, was called “Offero,” which signifies “the Bearer.” He was proud of his great strength, and carried people across a river. One night Christ, as a little child, when being borne across by the saint, became unusually heavy, but St. Christopher succeeded in placing him on the other side, when he fell down and worshipped him. (July 25th, 364.)

¹ When it is impossible to decide which of the three Bonifazios painted any picture, the name will be given—simply Bonifazio. See the lives of these painters, page 234, etc.

This fresco was painted in honour of the arrival of the French army, which came to menace Milan, at San Cristoforo, within a mile of that city, in September, 1523. Titian's patron, the then reigning Doge, Andrea Gritti, was very fond of the French, and he ordered Titian to paint this picture. The arrival of the French was the great political event of the year, and the Doge was greatly pleased by it. His satisfaction and the political allusion were better concealed by the choice of St. Christopher than of a French saint.¹ This fresco is highly praised by some writers; Hume goes so far as to say that "it is one of the most magnificent single figures the art ever produced," and Lanzi calls it "a majestic figure, both in its character and its expression," while Mrs. Clement recently remarked that "it is most carefully painted. The head of the saint is noble; while the Child is like an inferior earthly baby, and appears to be in great fear of falling." In the author's opinion, Messrs. C. & C. have given the most just criticism of this fresco, in the following paragraph:—

"It is clear at once to the most unpractised eye that however great the master may be in oils, he is out of his element in fresco. There is no denying a certain grandeur in the composition, and certain qualities in the treatment. . . . There is a grand fall in the folds of the saint's red and green drapery, which flaps in the wind that banks up the clouds above the horizon; and the old Titianesque feeling is displayed in the clever opposition of tinted flesh and stuffs to balmy air and pearly skies. But it would almost appear that the unusual medium in which he worked had to some extent paralysed the spirit of the master.² . . . But with all its faults this fresco is the work of a master—of a master, too, whose influence produced great talents in the sequel."

We return through the (5) Sala del Senato, and from the (2) Sala delle Quattro Porte, we pass (to the left) through (8) an ante-room containing portraits of Senators, to the

9.—"SALA DEL CONSIGLIO DEI DIECI" ("Hall of the Council of Ten").

Entrance wall, to right,

L. and F. Bassano. Pope Alexander III. meeting Doge Sebastiano Ziani, on his return from his victory over Frederic Barbarossa. (For a full account of this episode, see page 120.) This picture was commenced by **Francesco Bassano**, who died in 1591, and finished by **Leandro Bassano**, his brother, who was then thirty years old. The

¹ See the sketch of the life of Andrea Gritti, p. 109.

² Some fifteen years before Titian painted frescoes (now obliterated) on the exterior of the Fondaco de' Tedeschi.

latter painted himself as one of the dignitaries who carry the parasol behind the Cardinal. His head is common, receding forehead, and short black hair, having the appearance of a peasant. Ziani is a portrait of the then-reigning Doge Marino Grimani.

Opposite,

Marco Vecelli. The Peace of Bologna between Pope Clement VII. and the Emperor Charles V., in 1529. The schism between Pope Clement VII. and his rival, Urban VI., lasted many years, and was prolific in dissensions, confusion, and wars. The reign of Charles V. as Emperor from 1520 to 1556 was one of the most momentous in modern history, and full of great wars. Charles V. was a man of superior culture, and a great patron of the arts.

"Curious and incoherent as this picture is, it is full of life and movement." (Mrs. Clement.)

Rear wall,

Aliense. Adoration of the Magi. The Magi probably held high office, if they were not kings, the name "magi" signifying wise men, philosophers. Their most generally accepted names are Caspar (old), Melchoir (middle-aged), and Balthasar (young, as a Moor). Their remains are still preserved and shown at Cologne.

Ceiling paintings, at the back, in right-hand corner,

Paolo Veronese. *An Old Man holding his Chin.

Centre,

Copy of P. Veronese's "Jupiter expelling Vices," in the Louvre.

Others by Zelotti and Buzzaco.

On Sundays the entrance is at the top of the "Staircase of the Censors," at a door marked "89," leading into the

10. "SALA DELLA BUSSOLA" ("Hall of the Mariner's Compass").

On the entrance wall, right,

Aliense. Taking of Brescia in 1426. After a siege of seven years, the great "condottiere" Carmagnola conquered Brescia for the Venetians from his former master, the Duke of Milan.

Opposite,

Aliense. Taking of Bergamo in 1427, by the Venetians. The portrait of Carmagnola, who won this battle, is introduced.

Opposite window,

Marco Vecelli. Madonna with a Doge.

Ceiling,

Copy of **P. Veronese**. St. Mark surrounded by Angels.

The small room to the right, through a Cabinet, is the

II. "STANZA DEI TRE CAPI DEL CONSIGLIO" ("Room of the Three Chiefs of the Council of Ten").

Ceiling painting, centre,

Paolo Veronese. Angel driving away Vices.

Wall nearest the Bay,

Giov. Bellini. Pietà. Canvas; dated 1472.

"The figures are bony and long, the drapery Mantaguesque, and the outlines broken." (C. & C.)

Wall opposite window on the left,

Catena. Madonna, two saints, and the Doge Leonardo Loredan. Loredan was elected the 76th Doge in 1521. His reign was a most troublous one of perpetual warfare; but he is always regarded as one of the greatest and most distinguished sons of the Republic.

Adjoining it,

Bonifazio. SS. Christopher, John the Baptist, and Luke.

Over door,

Bassano (Jacopo). Noah's Ark. Noah's name signifies "rest," and his ark the Church, as the deluge typifies the waters of Baptism. He frequently appears in early Christian art as a purely ideal symbol.

Opposite Bellini's "Pietà,"

Tintoretto. The Resurrection, with portraits of three Senators.

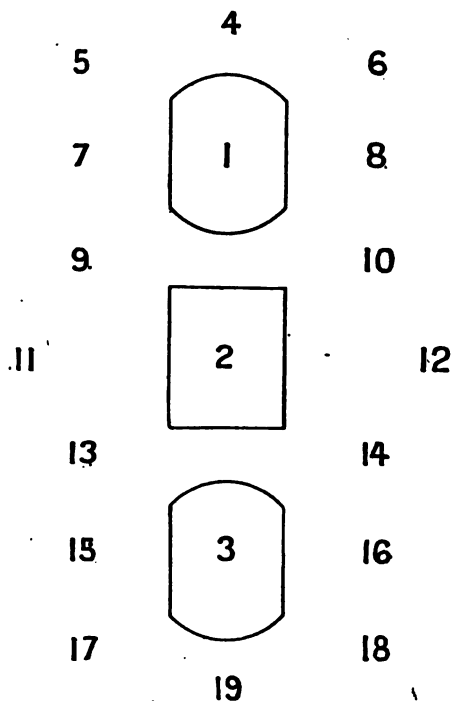
CENTRAL (OR FIRST) FLOOR OF THE DOGES' PALACE.

We now return to the (10) "Sala della Bussola" (on the second floor), descend the stairs to the CENTRAL FLOOR, to which the "Scala dei Censori" ("Staircase of the Censors")—which is the entrance on Sundays—leads direct. Immediately in front is the,

"SALA DEL MAGGIOR CONSIGLIO."

12. "The Hall of the Great Council." This magnificent hall, the largest in the Palace (175 feet long, 84 broad, 51 high), was finished in 1334, and decorated with frescoes by Guariento (1365), and others, which were destroyed by fire in 1574 and 1577, and replaced by pictures (on canvas) of the later Venetian School. Before the fires there were pictures here by Titian, Bellini, Tintoretto, Paolo

Veronese, and other masters. After 1577 Tintoretto and less important painters of the time were employed to re-decorate the Hall ; but these works, on the whole, cannot equal those that were here previously. The chief things to be noted are the immense * "Paradise," by Tintoretto,



CEILING OF GREAT HALL.

and the * "Fame of Venice" (ceiling), by Paolo Veronese. The works on the walls are interesting on account of the scenes from the history of Venice which are represented.

"The Sala del Maggior Consiglio is the very heart of Venice. In the double row of plain seats running round it sat her nobles ;



VENICE ENTHRONED.—PAOLO VERONESE.

on the raised dais at the end, surrounded by the graver senators, sat her Duke." (J. R. Greene.)

We will first notice the pictures on the ceiling. The first one, nearest the "Paradise,"

1. **Paolo Veronese.** **"Fame of Venice,"* or, Venice Enthroned.

"Of the three large ceiling pictures, those of Tintoretto and Palma Giovane are far surpassed by that of **Paolo Veronese**. The view from below, and the architectural perspective, are far more carefully treated; . . . most wisely, two great pieces of sky are left free, a breathing space which Tintoretto never allows his beholder; and, in fine, **Paolo** has given himself up to the full enjoyment of his own cheerful sense of beauty, the feeling of which inevitably affects the beholder." (Burckhardt.)

Of the many descriptions of this *"Fame of Venice,"* that by Taine is one of the best I know of. The following is a condensed translation of it:—

"Amidst grand architectural forms of balconies and spiral columns sits Venice, the blonde, on a throne, radiant with beauty, with that fresh and rosy carnation peculiar to the daughters of humid climates, her silken skirt spread out beneath a silken mantle. Around her a circle of young women bend over with a voluptuous and yet haughty smile. . . . Thrown into relief against pale violet draperies and mantles of azure and gold, their living flesh, their backs and shoulders, are impregnated with light or swim in the penumbra. . . . Venice in their midst, ostentatious and yet gentle, seems like a queen whose mere rank gives the right to be happy, and whose only desire is to render those who see her happy also. On her serene head, which is thrown slightly backwards, two angels place a crown. . . . Beneath the ideal sky and on a balustrade are Venetian ladies in the costume of the time, in low-neck dresses cut square and closely fitting the body. It is actual society, and is as seductive as the goddess. There is not one who is not happy in living, and who is not merely cheerful, but joyous."

Though in the time of Paolo Veronese Venetian women were more extravagant in their dress than they had been previously, Molmenti assures us that at all epochs the well-bred women of Venice were very simply attired. It was the courtesans who were gorgeous in their dress; "even their shoes were richly ornamented with gold," Sanudo says. It must be these persons whom Taine sees depicted in the *"Fame of Venice."*

In the centre of ceiling,

2. **Tintoretto.** *Doge Niccolò da Ponte offering to Venice Personified the homage of the city. The Doge is represented on a platform surrounded by senators offering the keys of the city to Venice, descending on a cloud sur-

rounded by angels. To her right is the lion of San Marco. Beneath the Doge are personifications of various trades and professions. The colouring is unusually bright for Tintoretto. The four sections in which the canvas is cut up detract from the effect.

The third chief ceiling picture, beyond, is,

3. **Palma Giovane.** The Apotheosis of Venice. Venice, crowned and seated on a throne, is surrounded by warriors, etc. Beneath are prisoners chained.

The other ceiling pictures are of less importance. (The numbers are those given on the plan above.)

4. **P. Corona.** Restoration of Morea.

5. **Paolo Veronese.** Scutari defended by L. Loredan, in 1474.

6. **Paolo Veronese.** Smyrna taken from Turks, in 1471.

7. **F. Bassano.** Venetian victory over Duke of Ferrara, in 1482.

8. **F. Bassano.** Victory over Duke of Milan, in 1446.

9. **Tintoretto.** Defeat of Duke of Ferrara, in 1482.

10. **Tintoretto.** Victory of Duke of Milan, in 1440.

11. **A. Vicentino.** Nuremberg asking for Venetian laws.

12. **Aliense.** Barbarigo wounded at Lepanto, in 1571.

13. **Tintoretto.** Marcello taking Gallipoli, in 1484.

14. **Tintoretto.** Barbarigo defending Brescia, in 1438.

15. **F. Bassano.** Venetian victory at Cadore, in 1508.

16. **F. Bassano.** Carmagnola's victory for Venetians.

17. **Palma Giovane.** Victory of Gritti at Padua, in 1509.

18. **Palma Giovane.** Defeat of Duke of Milan, in 1427.

19. **Aliense.** Venetian women making offerings for war.

The whole of the entrance wall is occupied with,

Tintoretto. *Paradise, the largest oil painting in the world, measuring 30 ft. by 74 ft., and containing upwards of five hundred figures.

A fresco of the same subject, painted by Guariento in 1365, existed in the same place before the fire of 1577; portions of it are said to still be visible behind Tintoretto's work.

When this Hall was restored after the fire the repainting of the Paradise was first entrusted to Paolo Veronese and Francesco Bassano, but as their styles were very different they had not begun the work when Paolo Veronese died in 1588, and it became necessary to appoint some one else. After much discussion, Tintoretto was nominated to paint the picture himself, although he was seventy years old at the time.

Tintoretto began the huge undertaking in 1588, stretching

the canvas in the Scuola della Misericordia, which was near his house, as his studio was not large enough to contain it. He made numerous designs and sketches for the work; one is now in the Louvre; another, called "The Resurrection of Saints," is in the Hermitage at St. Petersburg; another (purchased by Velasquez in 1650) is in Madrid; and another was in the possession of the family of Mocenigo, at Venice. **Tintoretto** repainted the subject several times, and when the general arrangement was completed he took the canvas to the Hall to see its effect, and finished it in its place. One day, when speaking about his work to some senators, he said, "I must have the paradise in this world, for I am not sure of obtaining it in the next." He was much bothered by the visits of church dignitaries and officials while at work, and one day, when some of these inquired how it was that Bellini and Titian finished their works carefully while he (**Tintoretto**) treated his in such a free and high-handed manner, he answered, "Those old painters had not so many people to bother them as I have."

In the centre is Christ leaning on the globe of the earth. "He is crowned with a glory as of the sun, and all the picture is lighted by that glory, descending through circle beneath circle of cloud, and of flying or throned saints." (Ruskin.) The Virgin kneels to Christ. The three archangels, meeting from three sides, fly towards Christ. Beneath are the four great teachers—SS. Ambrose, Jerome, Gregory, and Augustine. The head of the mother of St. Augustine, on right, standing beneath him with her hands clasped, is remarkably beautiful. The archangel Gabriel flies towards the Virgin with the Annunciation lily. Near him are the seraphim and cherubim. Under them appear the Hebrew kings and prophets, and a few of the saints. To the left is David crowned and singing. Further to the left is Moses with the tablets; behind him Abraham embracing Isaac, and near him St. Agnes. Beneath the flying archangel Raphael, to the left of Christ, are the Evangelists, and on the left Noah, and on the right Adam and Eve. The keynote of this immense picture is the angel of the sea, a female rising swiftly in the centre, praying for the safety of Venice.

Tintoretto's Paradise is now in a very blackened condition, owing, in a great measure, to the deterioration of the pigments and the excessive use of "printer's ink," and it is generally considered uninteresting by most tourists; but Ruskin and some other critics have gone into raptures over it. The composition is confused, and it is only by long

study and the use of an opera-glass that anything can be made of it.

Time and numerous restorations have completely altered the colouring, and its original beauty cannot now be seen. The prevailing hue, besides black and blue, is scarlet and purple. When asked to name his price for the work, Tintoretto left it to the State, and then abated something from what was tendered.

Taine says that all he could make out of the "Paradise" was a mass of figures whirling in a reddish light which seemed that of a conflagration; and Symonds calls it "a tempest of souls whirled like Lucretian atoms or gold-dust in sunbeams," while Charles Blanc notes that the figures are not taken from nature, but are drawn from imagination, without beauty or delicacy.

The following extracts from Ruskin's account of this picture may be found interesting as representing an extreme view:—

"I have no hesitation in asserting this picture to be by far the most precious work of art, of any kind whatsoever, now existing in the world. . . . I believe this is, on the whole, Tintoretto's *chef d'œuvre*, though it is so vast that no one takes the trouble to read it, and therefore less wonderful pictures are preferred to it. . . . When you yourself, good reader, first show a natural history book to a child, you must tell it primarily, 'That's a goose, that's a duck,' etc. Well, suppose I take you to Tintoret's 'Paradise,' and tell you in the same instructive manner, 'That's a Saint, that's a Father, that's a Potestas?' But you never saw a Saint! you never read a line of a Father! you never heard of such a thing as a Potestas! How can you possibly expect to know whether they are well done or ill done, or to get an inch farther forward anyhow? The whole canvas must remain to you, to the end of your days, a mere big rag all over dirty streaks and blotches, as if Venice had wiped her palette clean for ever with it—which, indeed, she effectively did."

The remaining walls of the "Sala del Maggior Consiglio" are covered with a series of twenty-one large pictures on canvas illustrating episodes in the history of Venice, which, though greatly blackened and injured by repainting, are interesting from an historical point of view.

The first part of the series, beginning to the right of the entrance on the side of the court, and running to the left,

1. Heirs of Paolo Veronese. Pope Alexander III. received by Doge Ziani at Convent of La Carità. At the death of Pope Adrian IV., in 1159, there was a disagreement among the cardinals as to his successor. The majority pro-

claimed Cardinal Roland ("Ranuci") Bandinelli, of Sienna, as Alexander III., while the minority elected one of their number, a member of the house of Frascati, as Victor III. Both of these popes tried to obtain the protection of the Emperor of the West, whose custom it was to be crowned by the Pope in Rome. Frederick Barbarossa, who had been raised to the dignity of Emperor by Germany and Lombardy, pronounced in favour of Victor III., whereupon Alexander III. excommunicated him. The differences between the chiefs of the Church caused long agitations and bloody wars, and Alexander III. was obliged to leave Italy. Victor III. died, and his partisans elected Pascal III., who was succeeded in a short time by Calixtus III., who was acknowledged by Barbarossa.

Alexander III., the proscribed Pope, succeeded in re-entering Italy, and went to Venice, where he induced the Republic to espouse his cause. The day after his arrival, March 23rd, 1177, the Doge Sebastiano Ziani, with the nobles and clergy, went to welcome him, and after a service at San Marco they escorted him to a palace at San Silvestro, where he resided during his stay in Venice.

This picture has been groundlessly attributed to Giov. Bellini.

2. **Heirs of Paolo Veronese.** The Embassy from the Pope and the Republic to Barbarossa departing from Parma for Pavia. Venice sent ambassadors to Emperor Barbarossa, who was then at Pavia, to induce him to recognise Alexander III.

Above the window,

3. **Leandro Bassano.** The Doge receiving a Consecrated Candle from Pope Alexander III. The episode here represented took place subsequently to scenes depicted further on.

4. **Tintoretto.** The ambassadors of the Pope and Doge imploring Barbarossa to restore peace to the Church. Instead of recognising Alexander III. as lawful Pope, the Emperor demanded that Alexander be delivered up to him. The Republic refused, and proceeded to resist the power of the Emperor. This is not one of Tintoretto's good works.

5. **Francesco Bassano.** The Pope presenting a Consecrated Sword to Doge S. Ziani. The sword which he receives is not the one preserved in the Treasury of San Marco. The fact that the Doge at this time acquired the privilege of having carried before him a lighted taper, a sword, a parasol, trumpets, and flags (imperial insignia), has led some writers to conclude that the legendary victory over Barbarossa (depicted in No. 7) was authentic. There are

several anachronisms in this picture. The scene took place in 1172, but **Bassano** has represented the angle of the Doges' Palace, erected in 1320, the two granite columns, placed there in 1180, the clock tower, constructed in 1496, and the Loggia, built at the foot of the Campanile in 1540. **Bassano** evidently preferred to paint what he saw rather, than hunt up what actually existed at the time when the episode took place.

Above the window,

6. **Paolo Flammio**. Departure of the Doge with the Papal benediction. One of the poorest works in the series.

7. **Domenico Tintoretto**. The legendary Battle of Salvo (Pirano), near Capo d'Istra, between Venetians and Barbarossa. In spite of the inequality of the forces, after six hours of dreadful slaughter, it is said that the Venetians gained a complete victory over the Imperialists, and that Otho, son of Emperor Barbarossa, was taken prisoner. The best authorities now consider that this battle never took place, but was imagined by patriotic Venetian chroniclers; however, in a history of Venice by a well-known writer, published only last year, it is still described as an authentic occurrence. The picture is interesting from the forms of the ships and arms used.

"The traveller must be warned against mistaking works of **Domenico Robusti**, a very miserable painter, for those of his father, **Jacopo Tintoretto**." (Ruskin.)

Over a door,

8. **Andrea Vicentino**. Doge Ziani presenting Otho to the Pope.

9. **Palma Giovane**. Alexander III. sending Otho, son of Barbarossa, to his father, to make new overtures for his recognition by him. It is improbable that such a scene would take place except in one of the rooms of the palace, or that it would have taken place at all if Alexander and his Venetian allies had gained the complete victory over Barbarossa depicted in No. 7. There are several anachronisms here, as well as in other pictures of the series. The Loggia was not built until four hundred years after the episode, and the church of St. Germain was still on the side of the piazza in 1172. It was not built at the back until several centuries later, and it was demolished by Napoleon.

10. **F. Zuccherò**. Barbarossa kneeling in submission before Alexander III. The episode here depicted is not considered authentic,¹ but it is worthy of description because

¹ See Raumer "Hohenstaufen," vol. iv. ch. 7.

it is so picturesque and typical of the epoch. This picture was painted in 1582 and restored in 1603.

"It affords one of the most interesting scenes and best artistic opportunities in the series. Federigo Zuccherò was by no means a good artist; yet this work is very attractive." (Mrs. Clement.)

It is said that this ceremony took place on July 24th, 1177, at San Marco. A lozenge of red marble in the pavement near the central portal, in the vestibule, marks the spot where Pope Alexander III. sat enthroned.¹ As soon as the Emperor Barbarossa perceived the Pope he took off his mantle, and bowed his head to kiss the Pope's foot in recognition of his submission to him. It is related that on seeing the prince who for twenty years had protected his enemies, Alexander so far forgot himself as to put his foot on the Emperor's head, exclaiming in the words of the Psalm (David xci.), "The lion and the dragon I tread under my feet." Barbarossa replied, "It is before the representative of St. Peter and of Christ that I kneel, not before you personally." "No, before me as well as before St. Peter," answered Alexander, pressing still harder on the head of the Emperor.

Frederick Barbarossa was born in 1121, and obtained the crown of Germany in 1152, on the death of his uncle. In 1155 he was crowned Emperor of the West, in Rome, and three years later all Italy rose against him. He was a prince of intrepid valour, consummate prudence, and unmeasured ambition. He asserted imperial rights in Italy to the utmost, declaring that he had temporal superiority over the Pope.

—"In that temple-porch,
(The brass is gone, the porphyry remains)
Did Barbarossa fling his mantle off,
And, kneeling, on his neck receive the foot
Of the proud pontiff."

(Rogers, "Italy," i. p. 80.)

"Then he, who to the altar had been led—
He, whose strong arm the Orient could not check,
He, who held the Soldan at his beck—
Stooped, of all glory disinherited,
And even the common dignity of man."

(Wordsworth, "Eccles. Sonnets," XXXVIII.)

Over a door,

11. **Girolamo Gamberato.** The Doge landing at Ancona with the Pope and the Emperor after the peace. The victory of Alexander III. over Barbarossa was complete, and

¹ The interview, if it really occurred, must have been in the vestibule, as above stated, and not outside, as some writers have affirmed.

the Doge Ziani, whose help and courage had so greatly contributed to it, accompanied him to Rome. Sebastiano Ziani was the first Doge elected under the altered constitution (1173). He was carried through the city seated on a throne, and was the first to introduce the custom of throwing money among the people. He had a prosperous and brilliant reign.

On the end wall,

12. **Giulio del Moro.** Pope Alexander III. presenting consecrated banners, etc., to Doge Ziani in the Church of St. John Lateran. Although the historical truth of this and other episodes depicted above has been disputed, the story seems to be confirmed by a document giving the facts in detail and thanking the Venetians for their protection. There is a stone in Rome on which are inscribed the words of the Pope and Emperor. Allusion to the episode here depicted is often made in Venetian history, and it was from this date that the lion of St. Mark was used as a symbol or emblem of Venice.

We now return to the entrance to see the series of pictures in honour of the Doge Dandolo. They are on the wall of the "**Sala del Maggior Consiglio**," nearest the bay, and are in a very bad light. They are chiefly interesting on account of the episodes from Venetian history depicted.

The first picture nearest the "Paradise," on the wall of the bay,

13. **Giov. le Clerch** ("Jean de Chere, de Lorraine"), a pupil of Venetian masters. The Alliance between the Venetians and the Crusaders, in 1201. In the place of this picture before the fire, in 1577, was the same subject painted by Tintoretto. The painting represents the interior of San Marco in 1201, with Doge Henri Dandolo on the throne on the left, asking the Venetian people to give him the command of the expedition.

History of the Crusade.—The share which the Venetians took in the Crusades was not conspicuous for enthusiastic devotion to the Cross, but they were careful that their own interests should not suffer. It was in the fifth Crusade that the Republic achieved imperishable renown. This was inaugurated by Pope Innocent III., who was only thirty-seven when he was elected Pope. He sent emissaries throughout Europe to obtain aid, and six French noblemen went to Venice in February, 1201, to induce the Republic to furnish the necessary transport-ships ("palanders") and galleys. The Doge agreed to supply these on condition that whatever conquests were made should be equally divided, and the payment by the French before departure of the sum of 85,000

marks (equivalent to about £1,360,000, or, \$6,800,000, at the present value of money). The most prominent of the Venetian nobles enrolled themselves among the Crusaders, and the resources of the Venetian arsenal were taxed to the utmost.

The French, who had lost some of their richest allies, found that it would be impossible for them to pay all the sum demanded, and the Venetians agreed to acquit the balance of the debt, provided the French would help them to reconquer Zara, which then belonged to the King of Hungary. The delegate of the Pope hotly opposed this, but the French accepted the terms, and chose Boniface, Marquis of Montferrat, as their leader. The Doge Henri Dandolo, an old man of ninety-four, asked permission to put himself at the head of the flotilla, which was accorded him, his son, Reniero, acting as Doge. A great festival took place at St. Mark's, when the French and the Venetians swore allegiance for the liberation of the Holy Land (here represented).

DANDOLO.

—"In that temple-porch,

Old as he was, so near his hundredth year,
And blind—his eyes put out—did Dandolo
Stand forth, displaying on his ducal crown
The cross just then assumed at the high altar.
There did he stand, erect, invincible,
Ere he set sail, five hundred gallant ships,
Their lofty sides hung with emblazoned shields,
Following his track to glory. He returned not.—"

(Rogers, "Italy," i. pp. 80, 81.)

Enrico ("Henri") Dandolo belonged to an illustrious family, and was elected Doge in 1192, when over eighty years old. The story goes that he lost his sight through tortures inflicted upon him by the Greek Emperor, when he acted as Venetian ambassador at Constantinople, but his blindness was more probably caused by a wound received in battle. He conquered Constantinople, as well as Candia and the Peloponnesus. He was a very gifted man in many respects, and though old he was not infirm. He was one of those,—

"Whose names are ever on the world's broad tongue,
Like sound upon the falling of a force."

14. **Andrea Vicentino.** The siege of Zara. On October 8th, 1202, the French and Venetian Crusaders set sail from Venice and reached Zara on November 10th, 1202, which city was soon captured. In this place before the fire was a picture by Luigi da Murano.

Over the window, leading to balcony,

15. **Domenico Tintoretto.** The surrender of Zara (1202).
 "It is a mere battle-piece in which the figures, like the arrows, are put in by the score." (Ruskin.)

16. **Andrea Vicentino.** Alexis invoking the aid of the Venetians for his father, the dethroned Greek Emperor, Isaac. At this time two usurpers occupied the thrones of two of the most important kingdoms of the world: Philip, Duke of Suabia, in Germany; and Alexius Angelus the Elder, who had dethroned his brother, Isaac Angelus, at Constantinople. Philip's wife was a daughter of Isaac, and when the young Alexis, son of Isaac, visited the court of Germany and told Philip that his father was imprisoned in Constantinople, Philip advised him to seek the aid of the Venetians to liberate his father and restore him to his throne. Boniface, the leader of the French, was related to Isaac, and was, therefore, quite willing to espouse the cause of the young prince, while the Venetians desired to restore Isaac as he owed them a large sum of money (about £400,000, or \$2,000,000).

17. **Palma Giovane.** The first conquest of Constantinople by the Venetians and French (1203).

After the conquest of Zara, the allies, finding the winter far advanced, decided to remain there until spring, and on April 7th, 1203, they set sail, having the young Alexis with them, for the Bosphorus. The army of the united French and Venetians debarked (June 24th, 1203) at Scutari, facing Constantinople, and the usurper, Alexis, encamped on the opposite side of the Bosphorus. Within Constantinople were about three millions of people, of whom 600,000 were fighting men. For ten days the Crusaders attacked the walls of the city, and finally made openings in many places. The Venetians attacked the Greeks from their ships, on which were built towers, which enabled the bowmen to kill many of the city's defenders. Heavy stones, too, were flung from the ships, and the attack was most vigorous. The allies were victorious, and the Emperor Isaac was taken out of the prison where his brother had incarcerated him, and reinstated on his throne. The army of the allies took up its quarters at Zara to await the fulfilment of the promises made by the young Alexis—that is, the payment of the £400,000 by his father, and the recognition of the authority of the Catholic Church.

18. **Domenico Tintoretto.** The second conquest of Constantinople (1204).

The restored Emperor Isaac failed to fulfil the promises

made by his son Alexis, and a relative of the Emperor, an ambitious man named Murzuffe (Mourtzouphlus), having purposely badly received the ambassadors of the Crusaders, induced the people to attack the Emperor's palace, and to strangle the Emperor Isaac and his son. The traitor, Murzuffe, uniting his partisans, proclaimed himself Emperor of Constantinople. This decided the French and Venetians to reconquer Constantinople, and place one of their number on the throne.

At first the Venetians were unsuccessful, owing to the superior number defending the city, but presently the blind Doge Dandolo, ordering his galley to be rowed to the bank, left dry by the receding tide, stood on deck with the banner of St. Mark in his hand, and urged his men to land as quickly as possible. At this moment a Venetian planted the flag on the summit of a wall, and soon the Venetians captured the town. The usurper, Alexis, fled, but was captured and imprisoned for the rest of his life.

The next day began the pillage of the city by the allies. The booty obtained in this celebrated pillage is estimated to have amounted to more than £8,000,000 (\$40,000,000), which was divided equally between the French and Venetians. Among other things the Doge sent to Venice the bronze horses (now on San Marco), a piece of the True Cross, a vial containing some of the blood of Christ, an arm each of St. James and St. George, the head of John the Baptist, and the body of Santa Lucia.

Last picture on wall nearest the bay,

19. **Andrea Vicentino.** Baldwin, of Flanders, elected Emperor of the East by the Crusaders in Santa Sophia (1204).

The allied army occupied Constantinople for more than a year before a new Emperor was elected. Doge Dandolo was unanimously requested to assume the crown, but he declined the honour, preferring to devote the rest of his days to his dear Republic. Finally, the French noble, Baldwin (Baudouin), was elected Emperor, and he at once placed his empire under the protection of the Pope. The Venetians were given the islands best suited to their maritime commerce, and the half of Constantinople. From that time until 1357 the Doge of Venice added to his title the singular one of "Seigneur of the fourth and a half-part of all the Roman empire." Dandolo died in Constantinople on June 14th, 1205, nearly a hundred years old, and was buried in San Sophia. He was the first Doge whose name was stamped on the coins of the Republic.

End wall,

20. **Aliense ("Vasillacchi").** The coronation of Baldwin by the Doge Enrico Dandolo.

The new Emperor, Baldwin, did not long enjoy his honours, for in the summer of 1205 he was captured by the King of Bulgaria, when besieging Adrianople, and put to a cruel death. Baldwin was succeeded by his brother, and the Doge was afterwards represented in Constantinople by a "Podestà."

In this Crusade the Venetian Republic acquired more territory than in any other single campaign.

Between the windows,

Paolo Veronese. The return of Doge Contarini after his victory over the Genoese at Chioggia, in 1379.

Anecdote:—

The painter, having need of some money, obtained payment for this work when it was but half-done, and at once started for Verona, where he expected to make 500 ducats for painting the ceiling of a church which had been ordered of him. **Paolo Veronese** had only reached Vicenza, when he was overtaken by some Venetian "sbirri" ("constables") with an order from the Republic to return at once, and **Paolo** was obliged to comply.

Apropos. When Titian was employed by the Republic to paint a battle scene for 12 ducats a day, he allowed a fortnight to elapse without working, and he was condemned to restore to the State 200 ducats "illegally obtained."

Under this picture was the celebrated map of the world ("Mapo del Mondo") executed in 1450-1459 by Fra Mauro, representing all the parts of the world then known, and very curiously, also, the Cape of Good Hope, which was not discovered until about 50 years after its construction. It is now in the "Sala dello Scudo."

Andrea Contarini unwillingly became Doge in 1367, when 70 years old, having been warned by a dervish in Syria that disasters would come to the Republic if he were ever elected Doge. He was tall and thin, with dark and piercing eyes. He was slow of speech, and of a kindly disposition. During his reign Venice was engaged in numerous wars.

Portraits of the Doges.

In the "**Sala del Maggior Consiglio**," on the frieze, above the paintings on the walls, are the portraits of 72 of the Doges of Venice. These begin, to right of entrance, with that of Obelerio, the ninth Doge (804-812), near the "Para-

dise" of Tintoretto, and continue in chronological order around the room. The portraits of the first Doges were not painted. Venice had 120 Doges, counting Pietro Contranigo (1026-1032), whom some consider an usurper. These portraits are not all authentic likenesses, and they are not remarkable as works of art. The chief interest to the tourist in this series is the black space, near the angle where is the picture of the "Coronation of Baldwin," by Aliense (20), where should have been the portrait of Doge Marino Faliero.

In this space, ten years after the execution of Faliero, was placed the following inscription:—

"Hic est locus Marini Faletthri
Decapitati pro criminibus."

("Here is the place of Marino Faliero, beheaded for his crimes.") The inscription was renewed after the fire in 1577, which showed how important the Republic considered the lesson conveyed by his execution. The Republic ordered all existing likenesses of Marino Faliero, whether portraits, statues, or in pictures, to be destroyed. Other Doges were stabbed, poisoned, and deprived of sight, but no other Doge was publicly executed, either before or since.

Life of Marino Faliero:—

On September 11th, 1354, Marino Faliero was elected to succeed the Doge Andrea Dandolo. He was then the Venetian ambassador at Rome, a man (76 years old) of great wealth and possessed of the title of Count of Val di Marino. For many years he had served his country as general, and had obtained glorious victories at Rhodes, Cyprus, Zara, etc., and he was the third of his family to attain the dignity of Doge. He returned from Rome to assume office, and when he arrived such a heavy fog overhung the city that the pilot of his galley (some say it was the "Bucentaur,") not being able to see where he was, landed Faliero directly in front of the two columns on the piazzetta where criminals were beheaded, "so that all Venice shuddered at the omen." To this day, there is a superstition that it brings ill luck to pass between these pillars.

All historians agree that Faliero was a man of violent temper, and his friend Petrarch calls him a bully. He was very jealous of his young and beautiful wife, Agostina ("Angiolina") Loredan.¹ At a fête given by the Doge on

¹ Byron calls her "Angiolina," and Casimir Delavigne, "Elena," in his tragedy.

Jeudi Gras,¹ April 2nd, 1355, the attentions of a young noble, Michele Steno, a member of the tribunal called "the criminal forty," were considered insulting by Faliero, and he had Steno ignominiously thrust out of the palace. Irritated by this affront, which was given before all the Venetian aristocracy, Steno went at once to the office of the Doge, and wrote an insulting inscription on his wooden desk. The young Steno was arrested for this, and the Tribunal, considering his youth, and that there was nothing harmful to the Republic in the writing, condemned him to only two months' imprisonment.

Faliero considered this judgment as a personal injury to himself, declaring that the culprit deserved death. At this time the chief of the workmen at the arsenal, Bertuccio, considering himself insulted by a noble, went to the Doge with a plan of insurrection, assuring him that he could rely upon a thousand men, among whom was an influential sculptor, Calendario. Faliero considered this a good opportunity to avenge himself on the nobles, and he entered into a plot to massacre them as they should arrive at a council convened by the Doge. But the conspiracy was revealed to the Council of Ten by a plebeian who wished to save a patrician friend of his, and Bertuccio and Calendario were immediately arrested and tortured. They confessed that the Doge was at the head of the plot, and on April 15th, 1355, the day on which the massacre was to have taken place, Faliero was tried. He confessed his guilt, and on April 17th he was beheaded on the gallery of the Doges' Palace. More than 400 other conspirators were hung or beheaded.

The authentic palace of Marino Faliero is on the canal and by the bridge of Santi Apostoli, not the one on the Grand Canal, which belonged to another branch of the family.

13. "SALA DELLO SCRUTINIO."

The "Sala dello Scrutinio" ("Voting Hall") is entered through a small room leading out of the "Hall of Great Council." It derives its name from the fact that here all the operations of the State which required voting, and especially the election of the new Doge, took place. (In French it is called "Salle de Scrutin.")

Voting was by means of balls—white for affirmation, green for negation, and red to denote that a revision of the previous

¹ The fêtes of "Jeudi Gras" (Thursday before Lent) and Ascension Day were the chief ones in Venice.

question was desired. Sometimes distinguished foreigners were allowed to cast a vote with the Venetians, as in the case of Henri III., of France, when he was in Venice in 1574. When voting took place the people were admitted to the Hall, but the voters were masked.

The walls of this Hall are covered with historical pictures, and on the frieze are the portraits of the last 39 Doges.

On the ceilings are scenes from Venetian history.

Entrance wall,

Palma Giovane. Last Judgment.

This representation of the subject is less confused than that by Tintoretto in the "Hall of Great Council." The latter was still living when this picture was painted, and Tintoretto went to see it, and told Palma that it could be improved very much by taking out some of the figures. This shows that Tintoretto could see the faults of others, but not always his own.

In this picture, to the right, a blonde woman, whom an angel repulses and sends to the flames, is a portrait of a person who deceived the painter, and whom he has painted among the condemned as a vengeance.

Above,

Palma Giovane. Prophets.

On the left wall, towards the piazzetta, to the left of door to balcony,

1. **Marco Vecelli.** Victory of Venice over King Roger of Sicily, 1148.

To the right of door to balcony,

2. **Aliense.** Taking of Tyre under Doge Dom. Michieli, in 1125.

In this engagement the Doge was informed that there were doubts about the sincerity of the ardour of the allied troops under his command, as some of them seemed to leave the sea free for the enemy's escape, so he took off the rudders and rigging of his vessels, and sent them to the suspected troops, implying that he intended to conquer or die.

In Mexico, Ferdinand Cortez did a similar thing when his soldiers were dissatisfied and wished to return to Europe. Cortez burnt his entire flotilla. Hence the saying—"to burn one's ships" ("Bruler ses vaisseaux,") to express that all retreat is cut off.

Domenico Michieli was chosen to succeed O. Faliero in 1116. He went on an expedition to the East, where affairs were in a threatening aspect for the Crusaders. The siege of Tyre was decided upon by drawing by lot the name of the

town to be assaulted. Probably no other fortress could have offered such difficulties or proved of such importance. It was defended by both Saracen and Egyptian forces, and the siege lasted five months, when a lucky stratagem enabled the Crusaders to capture the town. A carrier-pigeon flying into Tyre, with a message of help from the Sultan of Damascus, was captured, and the message changed to one advising surrender. The bird entered the town with its forged counsel, and the inhabitants surrendered. One-third of the town was ceded to the Doge.

There is a legend that during the siege of Tyre, Doge Michieli's funds running short, he ordered a leather coin to be stamped and given to his troops. On their return to Venice these coins were paid in full, and in recognition of the fact, the arms of the Michieli family to this day bear a shield with twenty-one coins.

3. **S. Peranda.** Victory of Doge Michieli over the Turks at Jaffa, in 1125.

"Ce tableau montre beaucoup de génie; mais il est mal groupé, et d'un pinceau trop pesant et trop fondu." (Cochin, c. iii. p. 25.)

After a fierce fight, the Venetians were victorious. The slaughter was so great that it is said the victors stood ankle-deep in blood on their decks, while the sea, for a circuit of two miles (some say four) was red with blood. After the conquest of Jaffa, the Doge went on to Jerusalem, where he concluded a treaty which secured many advantages to the Republic.

In the foreground on the right is an episode of which the following is an explanation:—The galley commanded by Pietro Lando, the Venetian general, lost its banner, and just then a Pasha was brought prisoner to him. He ordered the Pasha's turban to be unrolled, and his arm cut off, with the blood flowing from which the Venetian general traced a circle on the turban and hoisted it as a flag. Seeing this cruelty, the sailors cried "Barbaro" (barbarian). When the general returned to Venice he was created a patrician in recognition of his services with the title of Barbaro, which his family have ever since borne.

4. **A. Vicentino.** Victory of the Venetians over Pepin, in 815.

Pepin was the son of Charlemagne, and this victory, though legendary, is said to have given to the Venetians the entire liberty of the lagoons. The Franks were defeated with such terrible loss that the canal between the islands of San Servalo and San Clemente, where this fight took place, was called in consequence the "Orphans' Canal" (Canale Orfano),

from the number of children left fatherless on that day. It is said that the Venetians craftily allured the Franks into the shallow canals, and assaulted them when the tide was out, thus preventing the heavy vessels from escaping.

This picture is very dark and obscured by time, and is not interesting, except from the subject represented.

5. — *Siege of Venice by Pepin (809).*

Charlemagne and his son Pepin had driven the Lombards out of Italy and established themselves in their stead ; but the Venetians opposed their rule, and were successful. The Venetians, to prove to their enemies that they cannot be conquered by famine, threw a shower of bread at them by means of their war engines.

The French traveller, Cochin, who saw this picture in the last century, says of it that it is "soft, heavy, and badly designed." The same subject was "renewed" here in 1459, more than a century before the present picture was painted.

On the right wall,

6. **P. Liberi.** Defeat of the Turks by Lazzaro Mocenigo, near the Dardenelles, in 1657.

The admiral, Lazzaro Mocenigo, was killed in this action. He had been one of the boldest and bravest of the Venetian leaders. After this battle offers of a general peace were made by Constantinople, but they were rejected by the Venetians ; so the war was continued.

Over the window towards the court,

7. **P. Bellotti.** Destruction of Margaritino, in 1571.

8. **A. Vicentino.** Battle of Lepanto, 1571.

For an account of this battle, see page 108.

Over second window,

9. — Conquest of Cattaro by the Venetians, 1378.

First picture to right of entrance,

10. **Tintoretto.** Recapture of Zara, 1346, from the King of Hungary.

On the ceiling of the "Sala dello Scrutinio" are pictures in three ovals and two squares.

First oval,

A. Vicentino. Victory of the Venetians over Pisans, near the Isle of Rhodes.

Next square,

— Victory of the Venetians at St. Jean d'Acre.

Middle oval,

Ballini. Victory of Marco Gradenigo and Giacomo Dandolo in the port of Trapani, in Sicily.

Next square,
Giulio del Moro. Conquest of Jaffa by the Doge G. Soranzo.

At the end,
F. Bassano. Taking of Padua by the Venetians.
Other secondary pictures, allegories, etc., by Pordenone.
"Sala dello Scrutinio,"—

Opposite the entrance is a
Monument to the Doge Francesco Morosini, with allegorical pictures by **Gregorio Lazzarini**.

The picture on the left (below) is particularly pleasing ; its subject is Venice personified, to whom Morosini presents the Morea as a young girl whose chains are broken.

Francesco Morosini (1618–1694) belonged to a noble family which furnished Venice several Doges and a number of distinguished men. In 1667 the defence of Candia was confided to him, and after a siege of over two years, he capitulated and surrendered the place in ruins to the Turks. He was tried for this, but was unanimously acquitted. In 1684, Morosini began his memorable expedition to chase the Turks out of the peninsula of Morea, in Greece, which he finally accomplished in 1690, with the aid of the Swedish General Königsmarck, who was in the pay of the Republic. From this conquest Morosini received the name of Peloponnesiaco (the Peloponnesian). He was elected Doge in 1688.

SCUOLA DI SAN ROCCO.¹

The Scuola di San Rocco is open daily from 10 to 3, admission 1 franc (no free days). The best time for visiting it is in the morning, as the interior is badly lighted.

The so-called "Scuole" (literally "schools") were not places of education, but were charitable institutions for the tendence of the sick, assistance of the poor, the burial of the dead, and the release of captives from the infidel. These confraternities of Venice were chiefly founded by private benevolence, and were under ecclesiastical authority.

The five chief "Scuole" of Venice were those of San Giovanni Evangelista, the Misericordia (or Carità, now the Academy), San Marco, San Teodoro, and San Rocco.

The Scuola di San Rocco took the lead among these confraternities. It was founded in 1415 under the patronage of San Rocco, as a dispeller of the plague. At first they met at the Church of San Giuliano, but in 1516 they decided to erect a building for themselves, and the present edifice was completed in 1550. The nobles of Venice, senators, and even Doges were proud to enroll themselves as members. The wealth of the Scuola di San Rocco became so great that in times of urgency or depression it contributed money to the State itself.

"As regards the pictures which it contains, it is one of the three most precious buildings in Italy; buildings, I mean, consistently decorated with a series of paintings at the time of their erection, and still exhibiting that series in its original form." (Ruskin.)

The other two are the Sistine Chapel (Rome) and the Campo Santo at Pisa. The Scuola di San Rocco was the chief "Academy" at Venice for foreign (especially German) students, and in the seventeenth century it was regarded as the only place where composition, grace, severe draughtsmanship, and contrasts of light and shadows were to be learnt. The number of drawings and painted studies after the works in this "school" were very great.

"Whatever the traveller may miss in Venice, he should give

¹ This building, being the next in importance as regards pictures after the Doges' Palace, is described here. An account of all the churches containing pictures is given in alphabetical order.

unembarrassed attention and unbroken time to the Scuola di San Rocco." (Ruskin.)

There are 71 pictures here in all, but the number of valuable ones is about 50. Tintoretto worked here for eighteen years, and left numerous examples of his talent.

SAN ROCCO.

San Rocco (St. Roch) was the patron saint of prisoners and of the sick, especially the plague-stricken. He was born in Languedoc, of noble parents, who left him great riches, which he gave to the poor and started on a pilgrimage to Rome. He travelled from place to place wherever he heard of the plague, acting as nurse in the hospitals; and at length he became ill at Piacenza, where he was driven away, lest he should spread the infection. When he returned home he was so altered by disease that none knew him, and he was imprisoned as a spy. He remained five years in a dungeon, where he died, a writing by his side revealing his identity. He was buried with great honour in his native town. In art he is represented as a man in the prime of life, with a small beard and delicate features, in the garb of a pilgrim, the plague spot on his leg.

In 1485 the Venetians, who from their commerce with the Levant were continually exposed to the visitation of the plague, obtained possession of the body of San Rocco by a kind of pious robbery, and deposited it in the church of that saint at Venice.

The **Scuola di San Rocco** is a monument to the genius of Tintoretto. The only work by him which is not now to be found in its place in the rooms is one representing San Rocco appearing to sufferers from the plague, which Ridolfi says he placed at the foot of the first staircase. During the first half of this century these pictures were taken down to be retouched, but the man to whom the task was committed providentially died, and only one of them was spoilt (the "Assumption of the Virgin," see page 140). The best painters in Venice were invited to compete in drawing designs for the ceiling of the Hall, called the "Albergo," in 1560, and Tintoretto presented his finished picture of "San Rocco received into Heaven," as his "sketch" in the competition which he presented to the confraternity. In 1565 he completed his "Crucifixion," for which he was paid 250 ducats in March, 1566. The following year he was employed in the adjacent church of San Rocco, and then ensues a pause in his work until 1576, when he made another

present of a picture to the Scuola, the "Plague of Serpents." In March, 1577, he offered to paint the rest of the ceiling for any recompense which the brotherhood might see fit to give him. This offer was accepted, and that year he completed the "Paschal Feast," and "Moses striking the Rock." On November 27th, 1577, the brotherhood accepted an offer which Tintoretto made "to complete all the empty portions of the ceiling of the Great Hall, to adorn the walls of the same with ten wall pictures, and finally the whole Scuola and the church." For this the Scuola agreed to give him an annuity of 100 ducats until the work was completed. Death alone prevented Tintoretto from putting the finishing touches to this great work. The entire sum which he received for the pictures in the Scuola amounted to 2,447 ducats.

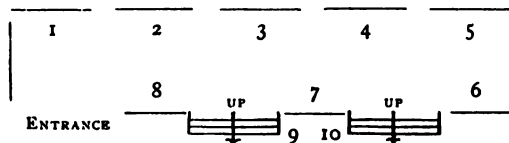
"With the pictures in this Scuola, Tintoretto gave the tone to the whole monumental painting of Venice in the following period." (Burckhardt.)

"They were all painted for their places in the dark, and, as compared with Tintoretto's other work, are therefore for the most part nothing more than vast sketches, made to produce, under a certain degree of shadow, the effect of finished pictures. Their treatment is thus to be considered a kind of scene-painting only in this, that the effect aimed at is not a natural scene, but that of a perfect picture. They differ in this respect from all other existing works, for there is not, as far as I know, any other instance in which a great master has consented to work for a room plunged into almost total obscurity. It is probable that none but Tintoret would have undertaken the task, but most fortunate that he was forced to it." (Ruskin, "Stones of Venice.")

DESCRIPTION OF THE PICTURES IN THE SCUOLA DI
SAN ROCCO.

When not otherwise specified, the *paintings here are all by **Tintoretto**. They will be numbered in regular order, from left to right, and those on the ceilings will be described after those on the walls.

Round the walls of the Lower Hall,



1. Annunciation.
2. Adoration of the Magi.
3. Flight into Egypt.

4. Massacre of the Innocents.
5. Mary Magdalene.
6. Mary of Egypt.
7. Presentation of Jesus.
8. Assumption of the Virgin.

On the Staircase, left,

9. The Salutation.

Opposite,

10. Titian. Annunciation.

Lower Hall, the picture opposite the entrance.

1. The Annunciation. The most striking feature in this picture is the troop of Cherubim flying through the roof.

"Not in meek reception of the adoring messenger, but startled by the rush of his horizontal and rattling wings, the Virgin sits, not in the quiet loggia, nor by the green pasture of the restored soul, but houseless, under the shelter of a palace vestibule, ruined and abandoned. The spectator turns away at first, revolted, from the central object of the picture forced painfully and coarsely forward.

... When he looks at the composition of the picture he will find the whole symmetry of it depending on the narrow line of light, the edge of a carpenter's square, which connects the unused tools with an object at the top of the brickwork, a white stone." (Ruskin, "Mod. Paint." ii. p. 165.)

The face of the Virgin as seen from below is very disagreeable, but in reality it is beautiful.

2. *Adoration of the Magi. This is an elaborately complicated picture in Tintoretto's grand manner. The head of the Virgin is very beautiful. All of the details are carefully painted, and are broad and delicate.

"The most finished picture in the Scuola, except the 'Crucifixion,' and perhaps the most delightful of the whole. It united every source of pleasure that a picture can possess; the highest elevation of principal subject mixed with the lowest detail of picturesque incident; the dignity of the highest ranks of men opposed to the simplicity of the lowest; the quietness and serenity of an incident in country life contrasted with the turbulence of troops of horsemen, and the spiritual power of angels. The placing of the two doves as principal points of light in the front of the picture in order to remind the spectator of the poverty of the mother whose child is receiving the offerings and adoration of three monarchs, is one of Tintoret's master touches; the whole scene, indeed, is conceived in his happiest manner." (Ruskin, "Stones of Ven." iii. p. 318.)

"I bring forward this picture, not as an example of the ideal in conception of a religious subject, but of the general ideal treatment of the human form, in which the peculiarity is, that the beauty of each figure is displayed to the utmost, while yet, taken separately,

the Madonna is an unaltered portrait of a Venetian girl, the Magi unaltered Venetian senators, and the figure with the basket an unaltered market-woman of Mestre." (Ruskin, "Mod. Paint." iii. p. 85.)

3. The Flight into Egypt. This picture was evidently a *tour de force* to make an impression at the festival of San Rocco, when it was first exhibited.

"One of the principal figures here is the donkey. . . . The expression of the Virgin's head is as sweet and as intense as that of any of Raffaello's, its reality far greater. The painter seems to have intended that everything should be subordinate to the beauty of this single head. . . . It is hardly fair to judge of its tones and colours in its present state." (Ruskin.)

4. The Massacre of the Innocents. This is a powerful but painful picture. The subject is of necessity a tragic one. It rarely appears in early art, but after 1450 it became popular, owing to the number of hospitals for foundlings, like the celebrated one in Florence, which were inaugurated throughout Italy. When artists were employed to decorate these buildings, the story of the massacre was the one most frequently chosen and the most popular.

"One wild, horror-stricken rush of pure motherhood, reckless of all in its clutch at its babe." (J. R. Greene.)

"Although hastily and carelessly it is not languidly painted. . . . There is no stabbing or cutting, but there is an awful substitute for these in the chiaroscuro. The scene is the outer vestibule of a palace, the slippery marble floor is fearfully barred across by sanguine shadows, so that our eyes seem to become bloodshot and strained with strange horror and deadly vision; . . . a huge flight of stairs, without parapet, descends on the left, down this rush a crowd of women mixed with the murderers." (Ruskin, "Mod. Paint." ii. 170.)

5. St. Mary Magdalene.

"The colour is for the most part opaque, and dashed or scrawled on in the manner of a scene-painter. . . . The laurel-tree, with its leaves driven thither and thither among flakes of fiery cloud, has been probably one of the greatest achievements that Tintoret's hand performed in landscape; its roots are entangled in underwood of which every leaf seems to be articulated, yet all is as wild as if it had grown there instead of having been painted." (Ruskin.)

6. St. Mary of Egypt. She was a native of Alexandria who even exceeded Mary Magdalene in the wickedness of her life, but after twenty years of sin she became penitent and went to dwell in the desert. These two resemble scene-f paintings, each with a solitary figure.

"The water painting is exceedingly fine. Of all the painters that I know, in old times, Tintoret is the fondest of running water;

there was a sort of sympathy between it and his own impetuous spirit." (Ruskin.)

7. The Presentation of Christ in the Temple. (The Circumcision.) It shows evidence of having been rapidly painted.

"It is from the naked Child that the light streams on the high priest's brow, on the weighty robe of purple and gold held up by stately forms like a vast banner before him." (J. R. Greene.)

"Tintoret has taken immense pains with the head of the high priest. I know not any existing old man's head so exquisitely tender, or so noble in its lines. . . . Next to the "Adoration of the Magi," this picture is the most laboriously painted of the Scuola di San Rocco." (Ruskin.)

8. The Assumption of the Virgin. On the side of the tomb out of which the Virgin rises is the inscription: "Rest. Antonius Florian, 1834." Of this "restoration" Ruskin says with his customary frankness:—

"Exactly in proportion to a man's idiocy is always the size of the letters in which he writes his name on the pictures that he spoils. . . . It has been a noble picture and is a grievous loss."

This "restorer" fortunately died before doing any more damage to Tintoretto's works here. Compare Titian's representation of the same subject in the Academy, where an account of the Assumption will be found.

On the staircase, left,

9. Tintoretto. *The Visitation of Mary to Elizabeth.

"A small picture, painted in his very best manner, exquisite in its simplicity, unrivalled in vigour, well preserved, and, as a piece of painting, certainly one of the most precious in Venice." (Ruskin.)

"Every resource of his art has been employed to endow it with solemnity of colour that will not pale in companionship with Titian. Though very dark, this picture is to our thinking one of the finest pieces of colour and effect in existence." (Osler, "Tint.," p. 56.)

On the staircase opposite, right,

10. Titian. *The Annunciation. This is a perfectly preserved work of Titian's middle life, painted in 1515. The figures are life-size, and the head of the Virgin is one of the sweetest Titian ever painted. This picture was bequeathed to the brotherhood of San Rocco by the will of Amelio Cortona, a celebrated Venetian lawyer, dated October 31st, 1555. (See extract from the will in Cicogna, "Iscr. Ven." iv. p. 141.) Ruskin, in his enthusiasm for Tintoretto, says of this work:—

"A most precious Titian, full of grace and beauty. But if the traveller has entered at all into the spirit of Tintoret, he will immediately feel the comparative feebleness and conventionality of Titian."

"A serene composure dwells in the attitude of the Virgin kneel-

ing prayerfully at her desk, which indicates the maturity (*sic*) of the painter's talent. But the piece would be more perfect if the angel who hops into the terrace on a cloud was not presented in a dancing motion." (C. & C., "Titian" i. p. 304.)

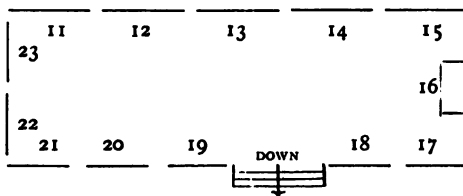
In the dome,

Pellegrini. St. Roch conducting into Charity's presence a person symbolising the Scuola di San Rocco.

The large pictures on the staircase by **Zanchi** and **Negri** are utterly worthless.

In the Upper Hall, where the brotherhood used to assemble, all the pictures are by **Tintoretto**. They are painted with less care than those below.

Round the walls of the Upper Hall:—



11. Adoration of the Shepherds.
12. Baptism of Christ.
13. The Resurrection.
14. Agony in the Garden.
15. Last Supper.
16. San Rocco in Heaven.
17. Miracle of Loaves and Fishes.
18. Raising of Lazarus.
19. The Ascension.
20. Pool of Bethesda.
21. Temptation in the Wilderness.
22. San Rocco.
23. St. Sebastian.

At the farther end, opposite the door leading to the "Albergo."

11. The Adoration of the Shepherds. (The No. on the picture is 7.) The shepherds were the first to bring their tribute of adoration to the new-born Saviour. Tradition relates that on returning from Bethlehem they met the three Magi, and related to them where and how they had found the Holy Child. This work is not very remarkable. It is about 4 ft. high by 10 ft. wide.

"It is literally a piece of scene-painting. . . . As an effect

of light, however, the work is, of course, most interesting." (Ruskin.)

12. The Baptism of Christ. (The No. on the picture is 6.) John the Baptist presses down Christ by the shoulder in rather a rude manner.

"The figures are thin and meagre, and slightly painted. . . . There are many circumstances which combine to give to this noble work a more than usually imaginative character. The symbolic use of the net, which is the cross-net still used constantly in the canals of Venice, is of the same character as that of the carpenter's tools in the 'Annunciation'; but the introduction of the spectral figure is of bolder reach; . . . and the flaky clouds which support the angelic hosts take on the shape of the head of a fish, the well-known type of Christ." (Ruskin, "Mod. Paint." ii. p. 168.)

This subject was probably chosen to personify obedience to religious ordinances.

13. The Resurrection of Christ. (The No. on the picture is 5.)

"A thoroughly typical specimen of Tintoretto's power." (Osler.)

"The best part of it being the two distant figures of the Marys (left) seen in the dawn of the morning. The conception of the Resurrection itself is characteristic of the worst points of Tintoret. His impetuosity is here in the wrong place. Christ bursts out of the rock like a thunderbolt. . . . It is weak, mean, and painful, and the whole picture is languidly or roughly painted, except only the fig-tree at the top of the rock, drawn in the painter's best manner." (Ruskin.)

The covering of the sepulchre is swung back by four beautiful angels.

14. The Agony in the Garden of Gethsemane. (No. 4.) This picture is quite impressive when seen from a distance.

"This is of all the San Rocco pictures the most hastily painted. . . . It seems to have been executed with a hearth-broom, and in a few hours. It is another of the 'effects of light,' and a very curious one. . . . Judas (left corner) points to Christ, but turns his head away as he does so, as unable to look at Him. This is a noble touch. The strangest feature in the whole is that the Christ also is represented as sleeping. The angel seems to appear to him in a dream." (Ruskin.)

15. The Last Supper.

"A most unsatisfactory picture; I think about the worst I know of Tintoret." (Ruskin.)

"Has hardly ever been more vulgarly conceived." (Burckhardt.)

Velasquez, who visited Venice in 1630, and was especially attracted to Tintoretto, made a copy of this, which he presented to the King of Spain. The twelve disciples are all represented, though Ruskin only saw eleven. St. John

is somewhat hidden by Christ's mantle, his face appearing under Christ's right elbow.

Over the Altar,

16. San Rocco.

"Fine, but much darkened." (Osler.)

"One of the worst order of Tintoret's, with apparent smoothness and finish, yet languidly painted, as if in illness or fatigue; very dark and heavy in tone also. The figures are uninteresting." (Ruskin.)

This was not the finished picture which Tintoretto gave to the Scuola when competing for the decorations. That work is the same subject described farther on (see No. 7, 51).

17. The Miracle of the Loaves and Fishes. (The No. on the picture is 2.)

"Hardly anything but a fine piece of landscape is here left. . . . The scene is very imperfectly conceived." (Ruskin.)

Over a door leading to the Chancellerie,

18. The Raising of Lazarus. (The No. on the picture is 1.) Lazarus is supposed to have been a sailor at one time; after the Ascension he accompanied his sisters, Mary and Martha, to Marseilles, and became bishop and patron of that city. The history of his resurrection from the dead is related in St. John xi. This was not a popular subject with the Venetian School. The action is not as dramatic as might be expected from Tintoretto.

"Very strangely, and not impressively conceived. . . . There appears neither awe nor agitation, nor even astonishment, in any of the figures of the group. . . . The upper part is quite worthy of the master, especially the noble fig-tree and laurel. . . . The face of Christ is a grievous failure." (Ruskin.)

Beyond the stairs,

19. The Ascension. (The No. on the picture is 10.) One of the holiest spots about Jerusalem was that on the Mount of Olives, from whence Christ is said to have ascended. Pilgrims flocked there to see the imprint of His feet, and though they carried away portions of the very ground, the marks constantly reappeared. When St. Helena, not knowing of these sacred marks, began to build a church over the spot to commemorate the agony in the garden, the paving-stones, as they were laid, were thrown into the workmen's faces. Finally, a church was constructed around these relics, with a circular opening in the roof, through which the ignorant were taught that the body of the Saviour had ascended. The Ascension was not treated in very early art; it seems then to have been regarded as a subject too great for representation.

"I have always admired this picture, though it is very slight and thin in execution, and cold in colour; but it is remarkable for its thorough effect of open air. . . . It is the most curious in conception of all the pictures in the Scuola, for it represents, beneath the Ascension, a kind of epitome of what took place before the Ascension. . . . The figure of Christ is not undignified, but by no means either interesting or sublime." (Ruskin.)

20. The Pool of Bethesda. (No. 9.) This has been erroneously assigned to Pordenone.

"Nor need one spend time upon it, unless after having first examined all the other *Tintorets* in Venice. . . . This study of an hospital is without any points of contrast, and I wish Tintoret had not condescended to paint it." (Ruskin.)

The pool, with its five porches and invalids, is painted as described in St. John v. 2, 3. In the foreground is seen the man who has been made whole, and who takes up his bed and walks. At certain seasons he who first bathed in the Pool of Bethesda was healed.

The last wall picture on the side of the "Albergo,"

21. The Temptation of Christ in the Wilderness. (The No. on the picture is 8.) There is a sonnet about this picture by J. Addison Symonds, who describes it with fulgent phraseology.

"The Tempter is represented in the form of a beautiful angel, though the face is sensual. . . . The whole of the picture is powerfully and carefully painted, though very broadly. It is a strong effect of light, and therefore, as usual, subdued in colour. The painting of the stones in the foreground is the best piece of rock-drawing before Turner, and the most amazing instance of Tintoret's perspectiveness afforded by any of his pictures." (Ruskin.)

"His Satan is a superb expression of life and intellect. It is alive with all the power of the grandest imagination of the Renaissance, and it is wholly free from the taint of the mediæval spirit. It is not improbable that it was seen by the grave and accomplished young Milton when he came to Italy. . . . Satan lifts himself before the grieved and almost fainting Christ with a sudden movement, a mocking smile, and the ardour of a wilful spirit. . . . He is young and beautiful, like Bacchus; he is a breathing type of passionate entreaty. . . . It must be considered one of the great pictures of the world. The energy of the execution, the simple and superb brush-work of the picture, have never been surpassed, nor even equalled save by Velasquez." (Benson, "Art in It.," p. 63.)

Beneath this picture,

Tintoretto. Portrait of himself.

On the window wall,

22. San Rocco. This and the following picture can scarcely be seen.

"The San Rocco is a fine figure, though rather coarse." (Ruskin.)

23. St. Sebastian. St. Sebastian was of a noble Roman family, a commander under Diocletian, and secretly a Christian. He was denounced, and ordered to be shot with arrows, but none of them entered a vital part. Finally he was beaten to death with clubs. He is the universal protector against pestilence (as the arrow was the emblem of plague).

"One of the finest things in the whole room, and assuredly the most majestic St. Sebastian in existence. . . . It gives the grandest and most intense impression of truth. . . . The most characteristic feature is the way the arrows are fixed. In the common martyrdoms of St. Sebastian they are stuck into him here and there like pins,¹ but Tintoret had no such ideas about archery; every one of them has gone through him like a lance. . . . The face, in spite of its ghastliness, is beautiful, and has been serene. . . . There is not a more remarkable picture in Venice, and yet I do not suppose that one in a thousand of the travellers who pass through the Scuola so much as perceive that there is a picture in the place which it occupies." (Ruskin.)

Farther end of Hall (opposite the altar), above,

1. (24) Adam and Eve. This is the best of the small ceiling paintings in this room, and is a very striking picture, recalling Giorgione in some respects. Compare this work of the last of the great Venetian artists with the celebrated fresco of "Adam and Eve," by Masaccio, one of the first of the great Florentine masters, in the Brancacci Chapel of the Carmine Church at Florence.²

"I should think it very fine anywhere but in the Scuola di San Rocco. There is a grand light on the body of Eve, and the vegetation is remarkably rich; but the faces are coarse, and the composition uninteresting." (Ruskin.)

2. (25) Vision of Elijah (according to Ruskin, Moschini, and others). It most probably represents Moses on Mount Horeb, being chosen by God the leader of the Hebrews. Moses is represented sitting, and turning away from the Almighty. "Moses hid his face; for he was afraid to look upon God." God is supposed to be speaking from the midst of the burning bush, which is here not a prominent object. "Come now, therefore, and I will send thee unto Pharaoh, that thou mayest bring forth my people, the children of Israel, out of Egypt." This is a work of little interest.

¹ "Mark Twain" calls St. Sebastian the "holy pin-cushion."

² See Károly's "Guide to the Paintings of Florence," page 214, for a full account of this fresco.

The square,

3. (26) Moses Striking the Rock. This subject is regarded as symbolical of the living water of salvation for perishing souls through Christ. Moses derived his name from the fact that he was "drawn out" of the water by Pharaoh's

(20) (1) (21)

(4) [3] (2)

(18) (5) (19)

(8) [7] (6)

(16) (9) (17)

(12) [11] (10)

(14) (13) (15)

Ceiling of the Upper Hall,

1. (24) Adam and Eve.
2. (25) Elijah (or Moses).
3. (26) Moses Striking the Rock.
4. (27) Miracle of Moses at Red Sea.
5. (28) Jonah.
6. (29) Vision of Ezekiel.
7. (30) Plague of Serpents.
8. (31) Jacob's Dream.
9. (32) Sacrifice of Isaac.
10. (33) Elijah and the Angel.
11. (34) Fall of Manna.
12. (35) Elisha Feeding the People.
13. (36) The Paschal Feast.

Monochromes—

14. (37) Flight of Moses.
15. (38) Melchizedek.
16. (39) Elijah's Ascension.
17. (40) Daniel in Lions' Den.
18. (41) Samuel Anointing David.
19. (42) Samson Drinking.
20. (43) Birth of Moses.
21. (44) Children in Furnace.

daughter, Mermutis, who, when bathing in the Nile for a disease, was cured as soon as she touched Moses. The origin of the horns on his head, used in place of a halo, is no doubt derived from the fact that the Hebrew words for *radiant* and *horned* are identical. In paintings these horns are generally represented as rays of light. This is a picture

of great brilliancy of effect. "And Moses lifted up his hand, and with his rod he smote the rock twice, and water came out abundantly, and the congregation drank, and their beasts also." (Num. xx. 11.) It was on account of the disobedience of Moses on this occasion, in striking the rock instead of speaking to it only, that he was not allowed to enter the promised land. The wrath of God is here indicated by the leaping of the stream out of the rock half a dozen ways at once, forming an arch over Moses' head.

"How exquisite is the expression, by mere colour, of the main force of the fact represented! that is to say, joy and refreshment after sorrow and scorching heat. . . . Considered merely as a picture, the opposition of cool lights to warm shadow is one of the most remarkable pieces of colour in the Scuola." (Ruskin.)

4. (27) Moses Working Miracles of Deliverance at the Red Sea. According to Ruskin, and some others, this represents Joshua; but it is singular that any one should have misunderstood the subject. It is evidently Moses. He stands on raised ground before the people, who, armed with spears, are gathered about him. The action of Moses, grasping his rod and stretching out one hand, and the position of the pillar of the cloud (a column of light), illustrates the subject. "And the angel of God, which went before the camp of Israel, removed and went before them; and the pillar of the cloud went from before their face, and stood behind them. . . . And Moses stretched out his hand over the sea; and the Lord caused the sea to go back by a strong east wind all that night." (Exod. xiv. 19-21.)

Tintoretto does not make the Red Sea as prominent an object in this picture as might be expected.

"This is a most interesting picture, and it is a shame that its subject is not made out, for it is not a common one. . . . It is painted with great vigour, and worthy of a better place." (Ruskin.)

Oval,

5. (28) Jonah Delivered from the Whale. Instead of going to Nineveh, as he was commanded, Jonah fled to Tarshish, a city in Persia. It was on his return to the latter place that the storm arose, and he was cast into the sea and swallowed by a whale. This is a type of the Resurrection; for "As Jonah was three days and three nights in the whale's belly, so shall the Son of Man be three days and three nights in the heart of the earth." (St. Matt. xii. 40.)

"There is little remarkable about the whale, which occupies half of the canvas, except its size, nor much in the figures, though the submissiveness of Jonah is well given." (Ruskin.)

6. (29) Vision of Ezekiel in the Valley of the Dry Bones. This is chosen as a type of the general resurrection. "And

as I prophesied, there was a noise, and behold a shaking, and the bones came together, bone to his bone. . . . But there was no breath in them. . . . So I prophesied as He commanded me, and the breath came into them, and they lived, and stood up upon their feet, an exceedingly great army." (Ezek. xxxvii. 7-10.)

"It is in some measure worthy of the master, in the wild and horrible energy with which the skeletons are leaping up about the prophet; but it might have been less horrible and more sublime." (Ruskin.)

The parallelogram in the centre of ceiling,

7. (30) *The Plague of Serpents. The disobedient people being miraculously delivered from the pestilence of the serpents.

"And Moses made a serpent of brass, and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived." (Num. xxi. 9.)

Tintoretto has represented the serpent of brass hanging on a cross. We are thus reminded that the brazen serpent is symbolical of the Crucifixion. It is claimed that the original brazen serpent of Moses is now in Sant' Ambrogio, Milan.

"And as Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up; and whosoever believeth in Him shall not perish, but have eternal life."

"An unskilful rivalry with Michel Angelo is here most observable." (Burckhardt.)

"Rubens and Michel Angelo made the fiery serpents huge boaconstrictors, and knotted the sufferers together with them. Tintoret does not like to be so bound, so he makes the serpents like flying, fluttering monsters, like lampreys with wings. . . . As usual, Tintoret's conception, while thoroughly characteristic of himself, is also truer to the words of Scripture. . . . The whole upper part of this picture is magnificent, less with respect to individual figures than for the drift of its clouds and originality and complication of its light and shade; it is something like Raffaele's 'Vision of Ezekiel,' but far finer."¹ (Ruskin.)

8. (31) Jacob's Dream. Typical of the Ascension of Christ, which is represented below.

"And behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it." (Gen. xxviii. 12.)

"A picture which has good effects from below, but gains little when seen near. . . . It is full of the most delicate effects of transparent cloud." (Ruskin.)

¹ We fail to see the resemblance to that masterpiece in Florence, or the superiority of this work. See Károly's "Guide to the Paintings of Florence," p. 79.

9. (32) Sacrifice of Isaac. This was evidently chosen as a type of the sacrifice of Christ.

"For by faith Abraham, when he was tried, offered up Isaac : and He that had received the promises offered up His only begotten Son." (Heb. xi. 17.)

"In conception it is one of the least worthy of the master in the whole room." (Ruskin.)

10. (33) Elijah and the Angel. Mr. Ruskin and others think that this represents Elijah at the brook Cherith, when he was fed by ravens, but it more probably represents another episode in Elijah's life, when, threatened with the vengeance of Ezekiel, he went to Beer-sheba, and going a day's journey by himself into the wilderness, he fell asleep under a juniper tree.

"And as he lay and slept under a juniper tree, behold, then an angel touched him, and said unto him, Arise and eat. And he looked, and, behold, there was a cake baken on the coals, and a cruse of water at his head. And he did eat and drink, and laid him down again. And the angel of the Lord came again the second time, and touched him, and said, Arise and eat ; because the journey is too far for thee." (1 Kings xix. 5-7.)

"A noble figure couched upon the ground, and an angel appearing to him. . . . This picture seems entirely painted for the sake of the glorious downy wings of the angel." (Ruskin.)

11. (34) The Fall of Manna. In the cool of the morning the people are engaged gathering the manna ; a great cloth is suspended from the branches of trees to catch it. This is not as good as the same subject by Tintoretto in San Giorgio Maggiore. (See p. 184.)

"The faces of the people are as calm as if nothing were happening ; they are painted for distant effect. . . . The story is exquisitely told." (Ruskin.)

12. (35) Elisha Feeding the People at Gilgal. This subject is similar to the "Miracle of the Loaves."

"And there came a man from Baal-shalisha, and brought the man of God bread of the first fruits, twenty loaves of barley, and full ears of corn in the husk thereof. And he said, Give unto the people, that they may eat, and his servitor said, What, shall I set this before an hundred men? He said again, Give the people, that they may eat ; for thus saith the Lord, They shall eat and shall leave thereof. So he set it before them, and they did eat, and left thereof, according to the word of the Lord." (2 Kings iv. 42-44.)

"This picture and the last may be described as 'dregs of Tintoret.'" (Ruskin.)

On the ceiling above the altar,

13. (36) The Paschal Feast. By obediently eating as they were commanded, the people were saved from the slaying of

their first-born, and were delivered out of Egypt. About the Paschal lamb the people were commanded (Exod. xii. 10) :—

“Ye shall let nothing of it remain until the morning ; and that which remaineth of it until the morning ye shall burn with fire. And thus shall ye eat it : with your loins girded, your shoes on your feet, and your staff in your hand ; and ye shall eat it in haste ; it is the Lord's passover.”

Tintoretto represents the men as prepared to start on their journey, and they are watching a small flame, which consumes the remains of the feast. The Paschal Feast of the Lamb has both an historical and a typical reference.

“The effect is, of course, fire light, and, like all the fire lights I have ever seen, totally devoid of interest.” (Ruskin.)

The following eight monochromes (Nos. 14 to 21), in small spaces on the ceiling, are less important than Tintoretto's other works here.

At the end of the hall nearest the altar, to the right above,

14. (37) Moses Fleeing into the Land of Midian. Moses, when young, after killing the Egyptian, fled to Midian, as Pharaoh sought to slay him. It was in that country, a little later, that he saw the burning bush, which is doubtless here expressed by the fire on the distant mountain.

15. (38) Melchizedek Blessing Abraham. This is taken as a type of Christ blessing His disciples, Melchizedek being referred to several times as such.

16. (39) Elijah Ascending to Heaven in a Chariot of Fire. This subject is typical of Christ's Ascension.

“Behold there appeared a chariot of fire, and parted them both asunder ; and Elijah went up by a whirlwind into heaven.” (2 Kings ii. 11.)

17. (40) Daniel in the Den of Lions. An angel descends to succour him. This subject corresponds with No. 19 (42), “Samson Drinking,” contrasting Daniel's faith with the distrust of Samson, as the faith and obedience of Abraham is contrasted with the disobedience of Jonah.

18. (41) Samuel Anointing David. This is analogous to John baptizing Christ.

“Then Samuel took the horn of oil, and anointed him in the midst of his brethren : and the Spirit of the Lord came unto David from that day forward.” (1 Sam. xvi. 13.)

19. (42) Samson Drinking from the Jaw-bone, after Slaughtering his Enemies.

“He was sore athirst, and called on the Lord, and said, Thou hast given this great deliverance into the hands of Thy servant ; and now shall I die for thirst, and fall into the hands of the un-

circumcised? But God clave an hollow place that was in the jaw, and there came water thereout; and when he had drunk, his spirit came again, and he revived." (Judg. xv. 18, 19.)

20. (43) The Birth of Moses. This is typical of Christ's freeing the people from the bondage of sin, as Moses brought the people out of bondage in Egypt. See under No. 3 (26) for a short account of Moses.

The last monochrome,

21. (44) The Three Children in the Fiery Furnace. An angel comes to succour them. This is taken as a type of the Advent of Christ.

"These pictures are most ingeniously arranged, and are linked and contrasted together, and form one complete and harmonious whole, and are not isolated, or chosen arbitrarily, as some suppose. The Scuola was not simply a place of meeting, but dedicated to the service of religion, to the helping of the distressed, and to the embellishment of the city. The decorations of Tintoretto are in harmony with these ideas, and the glorification of the saint, by analogy between his acts and virtues and the great acts of Divine mercy represented. Never was a great artist called upon to paint pictures in so bad a light, but Tintoretto overcame this difficulty in a measure by choosing strong and varied effects of light for these dark shadowed places. Nowhere can the grand style of Tintoretto and his vehement and original imagination be better studied than in this series of paintings." (Barclay, "Notes on Scuola di San Rocco.")

INNER ROOM OF THE UPPER FLOOR.

Called "Sala del Albergo" ("Hall of the Inn"), because here the guests of the brotherhood were received.

On the walls,

1. (45) The Crucifixion.
2. (46) Christ before Pilate.
3. (47) Ecce Homo! (Titian?).
4. (48) Christ Bearing Cross (Titian).
5. (49) Figure in niche.
6. (50)

"On the ceiling,"

7. (51) San Rocco in Heaven.
8. (52) to 11 (55) Children's Heads.
12. (56) to 15 (59) Children.
16. (60) to 27 (71) Allegorical Figures.

Opposite the door,

1. (45) ** The Crucifixion. This is the only picture here by Tintoretto which bears his signature. It was completed in 1565, and it is frequently called his masterpiece. Moschini states that Tintoretto was not received as a brother

of San Rocco until he finished this work. In March, 1566, he was paid 250 ducats for it. His name and the date will be found on a piece of moulding in the left-hand corner. It is said that this picture was painted to hang opposite the "Ecce Homo," which is generally ascribed to Titian, as it now does, an incentive which brought out all Tintoretto's power. After a careful study the details and arrangement of the subject will begin to be apparent. The group of women at the foot of the cross is particularly admirable, and some of the heads, especially that of the Centurion to the right, are truly noble. Velasquez made a special study of this work when in Venice in 1630.

"In its workmanship it reaches Tintoret's highest standard. The general colour is sombre." (Osler, p. 60.)

"I must leave this picture to work its will on the spectator ; for it is beyond all analysis and above all praise." (Ruskin.)

"The Crucifixion, which is one of the pictures by Tintoretto, which Ruskin admires, appears to ordinary eyes very faded and unimpressive in colour, and confused in treatment." (Radcliffe, p. 552.)

"An upraised Christ on the cross in the centre ; while eighty moving figures, executioners, populace, soldiers, horsemen, women, disciples, mingle in inextricable confusion, and amaze yet weary us with profuse detail." (Radcliffe, p. 213.)

"The group at the foot of the cross is wonderfully dramatic and expressive, but certainly the reverse of dignified." (Mrs. Jameson.)

"To most of the people gathered there, what takes place is no more than a common execution. Many of them are attending to it as to a tedious duty. Others work away at some menial task more or less connected with the Crucifixion, as unconcerned as cobblers humming over their last. Most of the people in the huge canvas are represented, as no doubt they were in life, without much personal feeling about Christ. . . . If one of the great novelists of the day, if Tolstoi, for instance, were to describe the Crucifixion, his description would read as if it were a description of Tintoretto's picture." (Berenson, "Ven. Paint. of Ren.," pp. 57, 58.)

The Cross was not such an elevated structure as we generally see represented, but was only about seven feet high, nor was the whole weight of the body borne by the nails which pierced the hands, the cross in every instance being furnished with a small projection on which the crucified sat, the consequence of which was that crucifixion was a very lingering kind of death, and a much less painful one than we are apt to imagine. Death was the result of exhaustion, and in no case terminated within twelve hours, but generally not until the second or third day. (For a full account of this subject, see "The Last Days of Our Lord's Passion," by Rev. Wm. Hanna, Edinburgh, 1864.)

To right of door,

2. (46) **Christ before Pilate.** Judea was then under Roman rule, and the final judgment of all capital offences was reserved for the Roman tribunals. Christ was tried—nominally at least—for treason against the State. At Jerusalem these cases were brought up at the time of the great festivals, when the Roman procurator, who resided ordinarily at Cæsarea, visited the capital. For the past six years Pontius Pilate had held that office in Judea, and he was now in Jerusalem at the feast of the Passover. At this season no Jew would enter the house of a Gentile, lest he should be defiled, consequently the trial of Christ took place outside of Pilate's house.¹

"Ce tableau est d'une grande effet et d'une belle intelligence de lumiere." (Cochin iii. p. 76.)

"Simplicity, grace, elevation of thought, beauty of colouring, all are united in this splendid canvas." (Translated from Pontès, "Peinture Ven.," p. 134.)

"A most interesting picture, but, which is unusual, best seen on a dark day when the white figure of Christ alone draws the eye, looking almost like a spirit; the painting of the rest of the picture being both somewhat thin and imperfect. . . . The Pilate is very mean, perhaps intentionally, that no reverence might be withdrawn from the figure of Christ. (Ruskin.)

Over the door,

3. (47) **Titian (?) Ecce Homo!** or the Crown of Thorns. Few writers mention this work, and C. & C. class it among the unknown. T. Wiel thinks (p. 51.) that it was painted by Titian shortly before the completion of the Scuola in 1517. Ruskin mentions it among Tintoretto's works here. The subject is treated with truth and freedom, but the drawing is not good throughout.

"Then came Jesus forth, wearing the crown of thorns, and the purple robe, and Pilate said unto them, Behold the Man!—Ecce Homo!" (John xix. 5.)

"As usual Tintoret's own particular view of the subject. . . . Both this and the picture last mentioned resemble Titian more than Tintoret in the style of their treatment." (Ruskin.)

To left of the door,

4. (48) **Titian.** Christ Bearing the Cross. (The No. on the picture is 3.) Morelli says that this is one of Titian's earliest works, painted before 1517, the date of the erection of the present Scuola di San Rocco. Vasari ascribes it in turn both to Titian and to Giorgione, but Sansovino and

¹ Munkacsy, in his celebrated picture "Christ before Pilate," has made the curious mistake of placing the scene *within* Pilate's house.

more modern writers justly attribute it to **Titian**, though **Ruskin** has made a curious mistake in describing it among **Tintoretto's** works here. It is now a mere wreck, and not imposing in its present blackened and bad condition.

"Ce morceau est d'une composition piquante." (Cochin iii. p. 77.)

"The power of the picture is chiefly in effect, the figure of Christ being too far off to be very interesting, but for this very reason it seems to be more effective." (Ruskin, "Stones of Ven.," p. 343.)

On the ceiling, centre,

7. (51) ***San Rocco Received in Heaven**. In 1560 **Paolo Veronese**, **Andrea Schiavone**, **Giuseppe del Salvati**, **Federigo Zuccaro**, and **Tintoretto** entered into competition for the design of this compartment of the ceiling. The others made mere sketches for their designs, but **Tintoretto** furnished a finished picture for the space. The confraternity were unwilling to allow it to remain, but when **Tintoretto** declared it was a gift to **San Rocco**, they were obliged to accept it, as one of their by-laws prohibited the refusal of a gift. After this **Tintoretto** was awarded a pension of 100 ducats a year to complete the decorations of the hall. The picture is precisely as **Tintoretto** left it in the centre of the ceiling, and its extreme freshness is perhaps due in part to the fact that it was not quite finished when put in its place. However, it shows no signs of haste or inattention. The remarkable figures in the lower part are personifications of the five other chief "Scuole" of Venice.

"Having been painted in competition with **Paolo Veronese** and other powerful painters of the day, it was probably **Tintoret's** endeavour to make it as popular and as showy as possible. It is quite different from his common works, bright in all its tints and tones; the faces carefully drawn, and of an agreeable type; the outlines firm, and the shadows few; the whole resembling **Correggio** more than any Venetian painter. . . . It lacks all the great virtues of **Tintoret**, without obtaining the lusciousness of **Correggio**." (Ruskin.)

8. (52) to 11 (55) **Children's Heads**,

"Which it is much to be regretted should be thus lost in filling small vacancies of the ceiling." (Ruskin.)


12. (56) to 15 (59) **Figures of Children**, merely decorative.

16. (60) to 27 (71) **Allegorical Figures**.

"If they were not in the same room with the 'Crucifixion,' they would attract more public attention than any works in the Scuola, as there are here no black shadows, nor extravagancies of invention, but very beautiful figures richly and delicately coloured, a good deal resembling some of the best works of **Andrea del Sarto**. There is nothing in them, however, requiring detailed examination." (Ruskin.)

CORRER MUSEUM.

(Muséo Cívico.)

		10		Col. Giustinian.
6	7	8	9	12

THE collection bequeathed to Venice by Teodoro Correr in 1830 is now united with the Municipal Collection ("Muséo Cívico") in a handsome building on the Grand Canal, not far from the Railway Station.

The **Correr Museum** (or Muséo Cívico) is open daily from 10 to 4. Admission, 1 franc; Sundays, 10 to 3, free.

This museum contains a few interesting works by the old masters, which are jumbled up with common-place productions of the last and present century. Only the most important of the pictures here will be mentioned. The rooms containing pictures are numbered 6, 7, 8, 9, 10, and 12, on the second floor. In room No. 10 is a work by Carpaccio, which Ruskin strangely calls "the best picture in the world."

Room No. 7 (the first room entered), over door,

14. **Pannini.** Interior of St. Peter's, Rome.

16. **Bartolommeo Vivarini.** Trinity and Saints. On wood, in tempera.

6. **Mansueti.** St. Jerome. This is more in the manner of Basaiti's school.

7. **Jacobo Bellini.** An archbishop.

23. ***Mantegna (?)**. The Transfiguration.

C. & C. and Woltmann assign this tempera to Giov. Bellini, and Morelli considers that it is an early work of his. It was originally in San Salvatore; it is now very dirty.

43. ***Cosimo Tura.** Pietà.

"The colour is highly blended and enamelled, and the finishing is wonderful. His rendering of the anatomy of the human body is very respectable." (C. & C.)

24. **Palmezzano.** Christ bearing the Cross.27. **Spinelli.** A curious Wedding Procession.*Room 6,*32. **Cranach.** The Resurrection.58. **Brueghel** (the Younger). Adoration of the Magi.43. **Braun.** A Girl and an old Woman.85. **Callot.** Gipsy scene.

And other works of the Dutch school.

*Room 8,*1. **Tintoretto.** Sketch for his "Golden Calf" in S. M. dell' Orto.33. **Tintoretto.** Sketch for his "Last Judgment," in the Doges' Palace.21-30. **Girolamo da Santa Croce.** Various subjects.14. **Marconi.** God the Father.11. **Piazzetta.** St. Joseph.*On an easel,*

Ascribed to **Gentile Bellini.** Portrait of a Young Man, supposed to be himself.

"Soft in outline and colour. It might be ascribed to Giorgione, as well as to Gentile or Giovanni." (C. & C.)

*Room 9. Large picture to the left,*5. **Aliense.** Arrival of Catherine Cornaro, Queen of Cyprus, in Venice.*Opposite,*31. **Vicentino.** Entrance of the Dogeresse Grimani into Doges' Palace.10. **Pasqualino.** Madonna and Saints. This picture has been assigned to Giov. Bellini.13. **Bissolo.** Madonna and Saints.57. **Bissolo.** Madonna giving a Benediction to St. Peter Martyr.

This picture has been unjustly assigned to Cordegliahi (Previtalli).

16. **Cima.** Madonna.18. **Catena.** Madonna and Saints.21, 23, 26. **Bart. Vivarini.** Madonnas.24. **Basaiti.** Madonna.25. **Montagna.** A Saint.35. **Giovanni Martini da Udine.** Madonna and Saints.

"Dated 1498. The forms of the Child recall those of the Vivarini, and the technical treatment is that of the school of the

Muranese, when oil began to supersede tempera. In many respects Giovanni da Udine here recalls Jacopo da Valentia." (C. & C.)

37. **Catena.** Madonna and Saints.

38. **Lorenzo Veneziano.** Saviour enthroned, giving keys to St. Peter. Dated January, 1369.

"The best picture of Lorenzo. Here is a production executed with a certain power as regards colour. The Saviour's mien might almost be called noble, but the forms and draperies are obviously reminiscent of the period preceding the Florentine revival." (C. & C., "Ptg. in It." ii. p. 264.)

39. **Marco Bello.** Madonna and Saints.

44. **Alvise Vivarini.** St. Anthony of Padua.

*46. Catalogued to **Mantegna**; C. & C. say by **Ercoli Roberti**; Morelli and Layard say by **Giov. Bellini**. The Crucifixion. A small painting in tempera.

"It appears to me to be an indisputable work of **Giovanni Bellini**, produced between 1450 and 1460." (Morelli.)

*55. **Giov. Bellini** (catalogued to Pennacchi). Christ in the Tomb. The date "1494" is forged. It is a replica of the same subject in the Berlin Museum.

"I consider it to be a genuine work by Bellini, full of the most profound feeling." (Morelli.)

58. **Francesco da Santa Croce.** Madonna.

Room 10. On an easel,

*11. **Carpaccio.** Two Venetian Courtesans on a roof of their House. This picture is chiefly interesting from the glimpse it gives of a phase of Venetian life. It is a feeble production of disagreeable colour, in tempera. Ruskin has extolled it far beyond its merits, calling it "the most interesting piece of his finished execution existing in Venice."

"I named two pictures of John Bellini—the Madonna in San Zaccaria, and that in the sacristy of the Frari—as the two best pictures in the world. . . . Looking only to the perfection of execution, and essentially artistic power of design, I rank this **Carpaccio** above either of them, and therefore, as in these respects, the best picture in the world. I know no other which unites every nameable quality of painter's art in so intense a degree. Breadth with minuteness, brilliancy with quietness, decision with tenderness, colour with light and shade. . . . I know no other picture in the world which can be compared with it." (Ruskin, "St. Mark's Rest: the Shrine of the Slaves," p. 38.)

25, 26, 29, 32-43, 47, 61. **Pietro Longhi.** Various scenes.

31. **Pietro Longhi.** Himself painting a Lady.

9. **Pietro Longhi.** Himself painting a Procurator.

5. **Alessandro Longhi.** Portrait of Carlo Goldoni.

10, 23. **Canaletto.** Views of Venice.

13. **Carletto Caliari.** Young Woman in Venetian costume of 16th century.

Room 12,

*32. **Tintoretto.** Head of the Saviour.

9. **Lazzarini.** Bacchanal.

48. **L. Bassano.** Christ on Calvary.

25. **G. B. Tiepolo.** Naballo and Abigaile.

SEMINARIO PATRIARCALE.

(SEMINARIO VESCOVILE.)

Adjoining the Church of Santa Maria della Salute is the SEMINARIO PATRIARCALE. Upstairs in this building (entrance from the quay) is the PINACOTECA MANFREDINI, a small room containing a collection of pictures, which may usually be seen from 10 to 3 for a fee.

Wall opposite the window, in the centre,

Leonardo da Vinci. *The Holy Family, with a Violin Player. It is claimed that this picture was painted in the palace of the Sforza, where Leonardo was a guest, and was wont to practise music with Lodovico Sforza ; it contains the arms of that family.

To the right,

Rubens. St. Francis.

To the left,

Guercino. Santa Chiara. Santa Chiara (St. Clare) was very wealthy and beautiful. She founded the Order of "Poor Clares," a severe order of Franciscan nuns. Her special attribute is the Pyx containing the Host. She wears a green tunic, and the cord of St. Francis, with a black veil. She also bears the lily, the cross, and the palm. (August 12th, 1253.)

F. Bassano. Adoration of the Shepherds.

In the centre, below,

Guido Reni. Dead Christ.

Right,

Filippino Lippi. *Christ with the Magdalene.

"A good work by **Filippino Lippi**, absurdly attributed to Crespi." (Morelli.)

Filippino Lippi. *Woman of Samaria. Both of these fine works have been groundlessly attributed to Domenico Crespi.

Tintoretto (?). Annunciation.

Raphael (?). Madonna.

Wall opposite the entrance, in the centre (above),

Giorgione. * Daphne and Apollo. Morelli and others consider this a genuine work of Giorgione, but Messrs. Crowe and Cavalcaselle attribute it to Andrea Schiavone.

"It is probably a so-called *cassone* picture, of which Giorgione is said to have painted a great number. The picture has been restored in oil, and is much disfigured." (Morelli, "Italian Painters" ii. p. 216.)

"Cassoni" were wooden chests much used during the fifteenth century to contain bridal presents, and the wardrobe which formed part of the bride's dowry, and they also served the purpose of our modern wardrobes. The best artists of the day were often employed to paint them.

Daphne ("laurel") was the daughter of the river-god, Peneus, the most fertilizing of the Greek rivers, by the goddess Terra (the earth). She represents, therefore, the spirit of all foliage, as springing from the earth, rather than merely the laurel. Apollo (or Phœbus) became enamoured of her, but Daphne fled from him. When she was nearly exhausted she appealed to her father, who changed her into a laurel-tree.

To the right,

Parmigianino. Madonna.

Andrea del Sarto. Descent from the Cross.

In the centre, below,

S. Rizzi. Adoration of the Magi.

To the right,

Fra Bartolommeo (or Albertinelli). Madonna. Morelli considered this picture to be by Albertinelli. On wood, in oil.

"Pretty in its old pilastered frame, softly coloured, but with more *smorfia* ("grimace") and carelessness than was proper to the Frate (Bartolommeo). The flesh is somewhat restored." (C. & C.)

(Left.)

Titian. Salomé with the head of John the Baptist.

Near the door,

Titian (?). Portrait of Pietro Aretino. It is claimed that this portrait was presented to the Marquis Manfredini by the Grand Duke of Tuscany, and that it is the one which C. & C. and other writers say was lost; but it is more probably a copy of the portrait of Aretino in the Giustiniani Palace, at Padua.

Pietro Aretino was born in 1492, the illegitimate son of a gentleman of Arezzo. His satirical writings were very celebrated, and he was called the "Scourge of Princes." He lived in Venice, where he wielded great influence, and

was the friend and counsellor of Titian. The following epitaph was composed for him :—" Here lies Aretino, the Tuscan poet, who said evil of every one, except of Christ, and he excused the omission, saying he had never heard of Him."

ROYAL PALACE.

("PALAZZO REALE.")

Entrance in arcades near Florian's Café ; may usually be seen from 12 to 2 on Thursdays and Sundays ; fee to guardian, one franc for one or two persons.

There are a number of pictures in the Royal Palace, among which are the following :—

Bonifazio. Six different pictures here are attributed to Bonifazio, but it is impossible to designate by which of the three artists they were painted, except the "St. John the Baptist with SS. Omobono and Barbara," in the room called "Sala di Napoleone I.," which is by Bonifazio I., and is dated Nov. 9th, 1533.

The "Passage of the Red Sea" is groundlessly ascribed to Titian, though the design for it was probably by him. Messrs. Crowe and Cavalcaselle think it is by Pellegrino da San Daniele.

The "Christ in Hades" is groundlessly attributed to Giorgione ; it is probably by Pellegrino. It is now much injured, and seems to have been very rapidly painted.

This and the foregoing picture were formerly in the Doges Palace, in the passage leading from the "Stanza del Collegio" to the Doges' Chapel.

Rocco Marconi. Woman taken in Adultery. This is a signed work which Morelli says, "vividly recalls the manner of Palma."

There are also here five pictures by the Bassanos, a "Dead Christ," by Paris Bordone, a ceiling "Allegory of Venice" (admirable) by Paolo Veronese, and three other paintings by him :—"Christ in the Garden," "Institution of the Rosary," and "Adam and Eve."

In the Chapel is a celebrated "Ecce Homo !" by A. Dürer, and on the altar is "God with Christ," by Carlo Caliari.

LIBRARY OF THE ROYAL PALACE.

("Libreria Vecchia," or "Antica Libreria di San Marco.")

This Library is now a part of the Royal Palace.

Tintoretto. Removal of the relics of St. Mark from Alexandria.

—St. Mark rescuing a Sailor.

—Diogenes.

Ruskin calls these the finest paintings of the kind in existence.

Tintoretto painted these with the greatest care, because Titian had told the Procurators of St. Mark that **Tintoretto** was not worthy to be employed in the decoration of this hall. The officials thought this rather severe, and gave **Tintoretto** his opportunity.

It is the impersonation of profound meditation. There is much power in the modelling of this figure, and the light is so managed that it stands out as if it did not intend to remain in the niche where it is placed.

Middle of ceiling near the entrance,

Titian. Wisdom. Zanetti asserts it was painted in 1570. Wisdom is a grandly formed woman half-recumbent on a cloud. In her left hand is a scroll, while her right is stretched out to touch a folio held up by a winged genius.

"It would hardly be possible to fill an octagon field more appropriately than this, impossible to produce anything more abundantly graceful and elevated, or more splendidly foreshortened. The play of light and shade combined with that of atmosphere and colour is magic, and the touch, broad, firm, and to the purpose, cannot be surpassed." (C. & C., "**Titian**" ii. p. 296.)

The ceiling of the **Great Hall** is divided into seven compartments, containing paintings of the sixteenth century.

LAYARD COLLECTION.

In the "Ca Capello," a fifteenth-century palace on the west side of the Grand Canal, is a valuable collection of pictures made by the late Sir Austin Henry Layard, G.C.B., etc. The works of art here are only shown by special permission of the owner, Lady Layard.

In this palace the famous Bianca Capello was born in 1548, and from it she fled, in 1573, to Florence with Pietro Bonaventura, an employé in the Salviati Bank of Venice. She afterwards married the Grand Duke Francesco de' Medici, who is said to have previously poisoned both Bonaventura and his first wife, Giovanna d'Austria. Bianca Capello died in 1587 in Florence, a few hours after the Grand Duke.¹

The Layard collection contains many beautiful paintings,

¹ See Karl Károly's "Guide to the Paintings of Florence," pp. 12, 22, 26, and 73, for account of portraits of Bianca Capello.

among which is the celebrated portrait of the Sultan Mehemet by Gentile Bellini. As these works will eventually go to the National Gallery (London), the most important of them will be enumerated.

Bellini (Gentile). Portrait of Sultan Mehemet. Painted during Gentile's visit to Constantinople, and dated November 25th, 1480. The arabesques painted round the arch are exquisitely finished.

"The head is painted with great delicacy, and is evidently a true likeness, although it little agrees with the character of a great conqueror, and of a firm and energetic ruler." (Layard.)

— Adoration of the Magi.

Bellini (Giovanni). Madonna.

Bissolo. Madonna and Saints, with donors.

Boccaccino. Madonna and two Saints.

Bonifazio. Small replica of his "Dives and Lazarus" in the Academy.

Bonsignori. Madonna and Saints.

Bordone (Paris). Christ anointing.

Buonconsiglio. John the Baptist.

Carpaccio (?). Departure of St. Ursula (?).

Carpaccio. Madonna adoring Child.

Cima. Madonna, John the Baptist, and St. Augustine.

Garbo (Raff. del). Portrait.

Grande (Ercole). Several Biblical scenes.

Luini. Madonna.

Mazzolino. Adoration of the Shepherds.

Montagna (B.). John the Baptist and two Saints.

Moretto. Portrait, and a Madonna.

Moroni. Several portraits.

Palma Vecchio. A knight kneeling before a cross in a landscape with a female behind. A very beautifully coloured picture.

Previtali. Christ.

Savaldò. St. Jerome in prayer. In the distance is a view of the town and harbour of Pesaro. It is a work of deep poetic feeling, but is now much damaged. The original study for this, in black chalk, is in the Louvre, formerly under the name of Titian, but now Savaldò.

Sebastian del Piombo. Pietà. This is his earliest known work, painted when a boy. It is almost a copy of one by Cima, now in Russia. On the original *cartellino* Sebastian described himself in bad Latin as a pupil of Giov. Bellini. The forged *cartellino* gives it to Cima, who at that time was probably the director of Bellini's *atelier*.

GIOVANELLI PALACE.

(May generally be visited about noon in the absence of the proprietor, by applying to the porter (fee), or by asking permission by letter in advance.)

This palace contains the celebrated so-called * "Family of Giorgione," which is considered genuine by J. A. Crowe, Layard, Woermann, and others ; but Morelli says it is by Niccolò Rondinelli, and some have even assigned it to Giovanni Bellini.

It is a beautiful landscape, with the figures of an almost nude woman, seated with a child in her lap, and a standing warrior. It was formerly in the Manfrini collection. It is one of the earliest and most exquisite *genre* pictures of the sixteenth century.

Giov. Bellini. *Madonna. A precious picture.

By **Basaiti**, but attributed to Titian. *St. Jerome. A youthful work, with a graceful landscape.

Paris Bordone. *Madonna and Saints.

THE CHURCHES OF VENICE.

THE churches are open (free) from about 6 a.m. until noon. A fee, varying from 20 centimes to 1 franc, is expected by the custodian or person who shows visitors around. In the afternoon some of them may be visited by finding the custodian ("custode"), and giving a larger fee. It is best not to visit the churches for sight-seeing purposes on Sundays. The uncertain light makes the use of opera-glasses, especially for Tintoretto's works, necessary to see the pictures to advantage.

The number of churches in Venice has always been out of proportion to the population. There are fifty-five churches containing paintings worthy of notice (described beyond), but many of them may be omitted by those whose time is limited. In any case the following ten should be seen:—

*S. M. Formosa (Sec. I.); *S. Zaccaria, *S. Giorgio degli Schiavoni (Sec. II.); *S. Giov. e Paolo (Sec. III.); *S. M. dell'Orto (Sec. IV.); *S. Giorgio Maggiore, *the Frari, **Scuola di S. Rocco (not the church), *S. M. della Salute, and *S. Sebastiano (Sec. VI.).

All the churches in Venice containing paintings of interest are described in alphabetical order, according to the name by which they are most commonly known.¹ For convenience the city of Venice is here divided into six "sections," and the names of the churches are arranged according to their locality, so that such churches as are in the same quarter of the city may be referred to in succession. Those to which an asterisk (*) is affixed are the most interesting. The abbreviations "S.M." stand for "Santa Maria," and "Giov." for "Giovanni" ("John").

The churches arranged according to locality.

SECTION I.—Between the Piazza San Marco and the Grand Canal. S. Moise, S. M. Zobenigo, S. Maurizio, *S. Vitale, S. Stefano, S. Fantin, S. Luca, *S. Salvatore, S. Lio, *S. M. Formosa, S. Giuliano.

SECTION II.—Near the Riva degli Schiavoni (S. E. Venice). *S. Zaccaria, S. Antonino, *S. Giorgio degli Schia-

¹ Thus Santa Maria Gloriosa de' Frari is under Frari, Santa Maria dell'Orto is under Orto, etc.

vóni, S. Martino, *S. Giov. in Bragora, S. M. Pietà, S. Pietro di Castello.

SECTION III.—North-eastern Venice. *S. Francesco della Vigna, *S. Giov. e Paolo ("S. Zanipolo"), S. M. de' Miracoli, *S. Giov. Crisostomo, Angelo Custode, SS. Apostoli, S. Felice, S. Fosca, *S. Marziale, *Gesuiti, *Cappella Zen "(Chiesa dell'Ospedaletto").

SECTION IV.—Northern Venice. S. Marcuola, S. Gheremia, Scalzi, *S. Giobbe, S. Alvise, *S. M. dell'Orto.

SECTION V.—Central Venice. S. Andrea, I Tolentini, S. Simone, S. Stae, *S. Giacomo dell'Orio, *S. M. Mater Domini, S. Cassiano, *S. Giov. Elemosinario, S. Bartolomeo, *S. Silvestro.

SECTION VI.—South-western Venice (and the Giudecca). S. Rocco, **Scuola di S. Rocco, *Frari, S. Pantaleone, Carmini, *S. Sebastiano, S. Trovaso, *S. M. della Salute, Redentore, *S. Giorgio Maggiore.

SUBURBS OF VENICE.—Murano. S. M. degli Angeli, S. Donato, S. Pietro Martire.

SANT' ALVISE.

(SAN LUIGI.)

Not far from San Giobbe.

This church contains some small panels by **Carpaccio**, which Ruskin calls "most interesting pieces of art," and several good pictures by **Palma Vecchio**, **Bonifazio**, and **Tiepolo**.

Attributed to **Carpaccio**. Eight small panels, representing scenes from the Old Testament :—

1. Solomon and Queen of Sheba.
2. Tobias and Angel.
3. Adoration of the Golden Calf.
4. Job.
5. Dream of Nebuchadnezzar.
6. Joshua stopping the Sun.
7. Rachel at the Well.
8. The sons of Jacob before Joseph.

Ruskin's assumption that these pictures were painted by **Carpaccio** when he was eight or ten years old is considered ridiculous by other critics. Messrs. Crowe and Cavalcaselle say that they belong to the "school of **Carpaccio**," which is quite probable.

"To me the most interesting pieces of art in North Italy, for they are the only examples I know of an entirely great man's work in extreme youth. They are **Carpaccio** when he cannot have been more than eight or ten years old, and painted then half in precocious pride and half in play. . . . In all these pictures the

qualities of Carpaccio are already entirely pronounced; the grace, quaintness, simplicity, and deep intentness on the meaning of incidents." (Ruskin, "St. Mark's Rest—The Shrine of the Slaves," p. 31, etc.)

Gianbattista Tiepolo. Christ bearing the Cross. This is a typical work of Tiepolo, showing all his crude realism and faults of composition; nevertheless, Zanetti calls this one of his finest works, and says that it proves Tiepolo to have merited the praise of Algarotti, who called him "the greatest painter of Venice." Its colouring is good.

Bonifazio Veneziano. Last Supper.

Jacobello del Fiore. Portrait of a Priest. Signed. On panel. Much injured by fire and subsequent restoring. It was long supposed to be the portrait of Pietro Gambacorta of Pisa, born 1355, curate of San Girolamo, on account of the inscription on the picture. When the monastery of San Girolamo was suppressed, this picture passed to a certain Gabrielli, and finally to the Church of San Lodovico Vescovo, commonly known as Sant' Alvise.

By "**Heirs of Paolo Veronese.**"¹ San Lodovico at the feet of Pope Boniface VIII.

SANT' ANDREA.

Near the Campo di Marte, in the western extremity of Venice.

On the right,

Paolo Veronese. St. Jerome. St. Jerome is seated before a table with a crucifix under an arbour. The cardinal's hat (an anachronism) hangs on a prop of the arbour, and the lion reclines at the saint's feet. The science of anatomy displayed in the rendering of the nude body of St. Jerome is quite remarkable. The composition is in harmony with the splendid colouring. St. Jerome (San Geronimo or Geronimo) was the son of a rich Dalmatian. He became a hermit in Palestine, and died at Bethlehem. He was remarkable for piety and learning. The introduction of the cardinal's hat into pictures of him is an anachronism, as there were no cardinals until three centuries after his death.

On the left,

Paris Bordone. St. Augustine. St. Augustine (Sant' Agostino) was a famous lawyer in Rome, and was converted by the preaching of St. Ambrose. He was the third doctor of the Church, and his writings are celebrated. Aug. 28th, 430.

¹ Benedetto Caliarì, his brother; Carlo and Gabriele, his sons; Luigi Benfatto, called Dal Friso, his nephew; and Gianbattista Zelotti, his companion.

SCUOLA DELL' ANGELO CUSTODE.

(Now a German Protestant Church.)

Near Santi Apostoli, not far from the Rialto Bridge.

Attributed to **Titian**. Christ in Benediction. This picture was originally in the "Sala della Stufa" in the Fondaco dei Tedeschi. On canvas.

"The date of its execution is given at a guess as 1551, but it is very doubtful whether Titian's hand was ever employed upon it, even at that late period of his life. We may doubt too whether Titian would have painted forms so common and so gaunt, colour so artificial, and lines of such scant correctness. The drapery in particular is very badly set. The resolute touch and rapid handling might point to Tintoretto, Schiavone, or Palma Giovane, but a something outlandish and foreign in the treatment may be due to Titian's pupil, Amberger." (C. & C., *Titian* i. p. 88.)

SANT' ANTONINO.

(SANT' ANTONIN.)

A short distance behind San Giorgio dei Grechi.

Altar to right of High Altar,

Bastiani (Lazzaro). Entombment (Pietà). This is the first picture which he is known to have painted. At the temporary suppression of Sant' Antonino it was removed to San Giovanni in Bragora, where it was repainted; in 1846 it was returned to Sant' Antonino.

The grief of the females surrounding the body of Christ is crudely expressed. The colour is dark and ugly. The face of Mary Magdalene, in the right corner, is hideous. This picture amply proves that **Bastiani**, who lived in Venice after 1470, was originally a pupil of Squarcione.

"On this occasion he displayed in its most developed form the studied arrangement, the coarse realism, the forced violence and searching anatomy of the Squarcionesque, and the dry character of their tempera." (C. & C., "N. It." i. p. 216.)

SANTI APOSTOLI.

(THE HOLY APOSTLES.)

Not far from the Rialto Bridge.

*Left of High Altar,***Paolo Veronese**. Fall of Manna.

"It is an imitation of that in San Giorgio, and not worth looking at." (Ruskin.)

"Come, watch their labours gay,
Who gather, 'neath the fragrant dawn,
Their sweet food day by day."

(Mrs. C. F. Alexander.)

*Right of High Altar,***Cesare da Conegliano**. Last Supper.

SAN BARTOLOMMEO.

Near the Rialto Bridge.

There is an organ-screen here on canvas which has been attributed to,

Sebastien del Piombo. SS. Sebastian, Sinibald, Bartolommeo and Louis. Greatly damaged by a modern restoration.

"The treatment is bold and rapid, but less in the manner of Sebastian than in that of a later artist, who may be Rocco Marconi." (C. & C., "N. It." ii. p. 314, n.)

SAN BENEDETTO.

Not far from Blumenthal's Bank.

Second Altar, on the right,

Bernardo Strozzi, called "**Il Prete Genovese**." St. Sebastian. This is his chief work in Venice. The nude body of St. Sebastian is well painted, and the colour is very fine, showing that **Strozzi** was the most vigorous colourist of the Genovese school.

On the left is the matron Irene, in the act of taking out an arrow from the leg of the saint, while her companion unties the rope around his left arm.

CARMINI.

(SANTA MARIA DEI CARMINI.)

Near San Sebastiano, in the western part of Venice.

Right aisle, over second Altar,

***Cima.** The Nativity. The Virgin kneels in an attitude of graceful humility before the crib in which the Child is lying. On the right is Tobias, a mere boy,¹ conducted by a beautiful angel; on the left, St. Joseph introduces a shepherd; in the left corner are SS. Helen, wearing a crown, and Catherine in conversation. The background is a steep rock with an evening landscape. This composition presents great harmony of line, the drawing is pure, and the whole work is graceful and devout. It is now damaged by restoring.

"He gives to this lively scene a prettier landscape than he had ever done before." (C. & C.)

"His Madonna is less charming and less life-like than that of his master (Bellini); but the saints surrounding her, especially the old men, are of great spiritual beauty." (Burckhardt.)

¹ On his journey with the angel Raphael to Media to collect a sum of money due to his father, Tobias was married to his cousin Sara; consequently he could not then have been a mere boy, as he is generally represented in art.

"The landscape is delicious. The subject is evidently borrowed from the Umbrian School; and it is the more interesting to discover this sympathy, because the total absence of pagan or mythological subjects in the works of Cima affords the strongest confirmation of it" (Rio.)

Right aisle, over fourth Altar,

***Tintoretto.** Presentation of Jesus in the Temple (or Circumcision). Vasari attributed this picture to Schiavone in error. It fully carries out the old traditions of Venetian painting. Its rich golden tone shows the influence of Schiavone and of Titian.

"A glorious **Tintoret**. I do not know an aged head either more beautiful or more picturesque than that of the high priest." (Ruskin.)

Left aisle, second Altar (near side door),

Lorenzo Lotto. St. Nicholas in Glory with (l.) John the Baptist, and (r.) St. Lucy. The drawing is remarkably forcible and free; injured by cleaning.

"Even in its ruined condition, a noble and poetical work, resembling Giorgione." (Burckhardt.)

SAN CASSIANO.

Between the Rialto Bridge and the Correr Museum.

First Altar, on the right,

* **Palma Vecchio.** John the Baptist between (r.) SS. Paul and Jerome, (l.) Peter and Mark. It has been doubted whether this picture is by Palma Vecchio, and some have attributed it to Rocco Marconi. It was restored at the end of the eighteenth century, and again in 1821. On wood, now in a bad condition.

"The colours are rich and warm, the drawing accurate and careful." (C. & C.)

Third Altar on the right,

Leandro Bassano. The Visitation. A poor production of the decline of art.

Chapel to the right of High Altar,

Leandro Bassano. (r.) Birth of the Virgin, and (l.) Zacharias expelled from the Temple. So-called religious pictures with portraits of men of the time.

On High Altar (hidden by candles),

Tintoretto. The Resurrection.

"It is strange that the painter never seemed able to conceive this subject with any great power. . . ."

"It is not a painting of the Resurrection, but of Roman Catholic saints *thinking* about the Resurrection. . . . The whole conception being a mass of Renaissance absurdities. It is, moreover,

heavily painted, over-done, and over-finished. It is a highly curious example of failure from over-labour on a subject into which his mind was not thrown." (Ruskin, "Stones of Ven.," iii.)

Choir, on the left,

* **Tintoretto.** The Crucifixion.

"Tintoret did not often excel what he has achieved in this picture." (Osler, p. 48.)

"Most remarkable for its new and strange treatment of the subject. It seems to have been painted more for the artist's own delight than with any laboured attempt at composition. The horizon is so low that the spectator must imagine himself lying at full length among the brambles, of which the foreground is entirely composed.¹ The Madonna and St. John are on the extreme left, superbly painted. . . . As a piece of colour, the picture is notable for its extreme modesty. . . . The handling of the picture is in his noblest manner, and I consider the picture generally quite beyond all price." (Ruskin, "Stones of Ven.," iii.)

Choir, on the right (opposite),

Tintoretto. Descent into Hades. The figure of Eve in the right corner is well drawn and beautifully coloured.

"It looks as if Tintoret had sketched it when he was ill, left it to a bad scholar to work on with, and then finished it in a hurry. . . . It is not worth spending time on a work certainly unworthy of the master, and in a great part probably never seen by him." (Ruskin, "Stones of Ven.," iii.)

SANTA CATERINA.

(Now the Collegio Marco Foscarini.)

Entrance through the Convitto Nazionale, near the Church of the Gesuiti.

High Altar,

Paolo Veronese. *Marriage of St. Catherine. This is his finest altar-piece, painted after 1572.

"No work of the master offers a clearer or more beautiful arrangement. . . . The richness and clearness of the silvery toned colours, and the masterly execution, are of the greatest perfection." (Burckhardt.)

In this church is a picture of Tobias and the Angel which was assigned by Ridolfi to Titian, and by Boschini, more probably, to Santo Zago, one of his pupils; by Burckhardt it is attributed to Titian's son, Orazio Vecellio. The composition is relatively the same as the authentic picture by Titian of the same subject in San Marziale. For an account of Tobias see page 198, at foot.

¹ The cross was in reality only a few feet from the ground.

SAN FANTINO.

(SAN FANTIN.)

Opposite the opera house of San Felice.

*Right aisle over a door,***Piazzetta.** Liberation of Venice from a pest.*Farther on,***Piazzetta.** Pietà.*In the Choir, to the right,*

Giov. Bellini. Holy Family. Not one of his good works ; dark in colour and the child badly drawn. The Virgin holds the child standing on a parapet ; to her left is St. Joseph leaning on his stick. She holds in her hand the pomegranate (" melograno"), the image of the Catholic Church, as SS. Gregory and Ambrose explained, on account of its numerous seeds and blood-red colour.

Left aisle near the choir,

Corona (a pupil of Palma Giovane). Crucifixion. The figures are large and ugly.

Left aisle, first altar,

Tintoretto. Visitation of Mary to Elizabeth. The face of the Virgin is remarkably beautiful. The background is a dark but lovely landscape.

SAN FELICE.

On the east side of the Grand Canal above the Rialto Bridge.

Third Altar on the right,

Tintoretto. St. Demetrius and a suppliant of the Ghisi family. A picture little known and quite untouched, of a deep rich hue.

Over High Altar,

Passignano (Domenico Cresti). The Saviour enthroned, with St. Felix (San Felice) and two priests. On a throne is the Saviour, to whom St. Felix Nolano presents the parish priest, Giovanni da Monte, kneeling on the left ; another priest, Pompeo Tagliapietra, kneels on the right.

SANTA MARIA FORMOSA.

Not far from the Merceria.

The chief picture in this church, **Palma's** "Santa Barbara," is one of the most celebrated works in Venice, and it should be seen even by those tourists whose time is limited.

First Altar on the right,

****Palma Vecchio.** Santa Barbara, four saints, etc. This picture was painted for the "Bombardieri" ("Artillerists")



ST. BARBARA.—PALMA VECCHIO.

—

in this church. Santa Barbara was the patroness of soldiers, who came here to worship at her shrine. On the right is St. Anthony, with his crook and bell; on the left, St. Sebastian, "one of Palma's most severe ideals." (C. & C.) Above, on the left, St. John the Baptist; on the right, St. Dominick raising the vessel with the flame. Above, in a lunette, is a "Pietà," "remarkable above all for its display of passion and force." (C. & C.)

Santa Barbara was the daughter of Diascorus, of Helio-polis, who shut her up in a tower so that she should not attract suitors by her beauty. She was converted by a disciple of Origen sent to her as a physician. The fact of her conversion to Christianity became known to her father when some repairs were being made in her tower, Santa Barbara wishing three windows, "as a symbol of the Trinity," to be inserted instead of two. Her peculiar attribute is a tower with three windows. (Dec. 4th, 303.)

The Santa Barbara here is supposed to be the portrait of Palma's daughter, Violante (but it has never been proved that Palma had a daughter), who was said to have been the mistress of Titian when he was quite old (about 1545). Titian is said to have given her that name in memory of another Violante who had previously been his mistress.¹ This work is painted in Palma's second or Giorgionesque manner, and is his masterpiece. It is very highly praised by all critics, who unite in declaring that one cannot find in all Venice a more grand or noble figure, or a more beautiful piece of painting.

"The head is of a truly typical Venetian beauty; the whole is finished with the greatest power and knowledge of colour and modelling." (Burckhardt.)

"An almost unique presentation of a hero-woman, standing in calm preparation for martyrdom, without the slightest air of piety, yet with the expression of a mind filled with serious conviction." (George Eliot, 1860.)

"Her shape is grandiose and queenly, her beauty healthy, serene and plump. The glance, the massive hair, the full neck and throat are all regal; her hands are those of a queen." (C. & C.)

"I never saw a combination of expression and colour at once so soft, so sober and so splendid." (Mrs. Jameson.)

"She has the noble serenity of a saint who is yet a woman." (Yriarte, "Venice," p. 155.)

The St. Catherine in Titian's picture in the church of San

¹ See Ticozzi, "Vite de' Pittori Vecelli." The latter's portrait appears in his picture of "The Triumph of Bacchus" (1514), in the National Gallery. See account of Titian's picture in San Marcuolo.

Marcuolo resembles this Santa Barbara so much that Layard concludes the same model served for both.

Second Altar on the right,

Bartolommeo Vivarini.—Three panels, centre, Madonna and Saints; left, Meeting of Joachim and Anna; right, Birth of the Virgin. This is an inferior work, in tempera, dated 1473.

Third Altar on the right,

Palma Giovane.—Descent from the Cross.

In the right Transept,

L. Bassano. The Last Supper. A work of little interest. A chapel to which a staircase ascends (shown by the sacristan for a fee) contains an uninteresting Madonna by **Sassoferrato**, and another by **Pietro da Messina**, interesting as a signed work of this rare master.

SAN FRANCESCO DELLA VIGNA.

Right, First altar, on left,

Pietro Vecchia. Resurrection. This picture is something in the style of Giorgione, to whom it has been groundlessly attributed. The colouring is rich and dark.

Opposite,

G. da Santa Croce. Last Supper (poor).

Over the altar,

Salviati. Madonna (hardly worth looking at).

Right, Second altar, on left,

Pennacchi. Virgin praying in a room by a window.

"Here the colours are uniform." (C. & C.)

Right, Third altar,

Attributed to **Palma Giovane.** Assumption.

Right, Fourth altar,

Paolo Veronese. Resurrection.

Right transept, right chapel,

Negroponte. Madonna enthroned. This work was erroneously ascribed to Jacobello del Fiore by Ridolfi; by others it has sometimes been attributed to the Vivarini. The arched canvas at the top with the Eternal is a modern edition. It has been much restored.

The Virgin is young and pleasing; she is dressed in a mantle shining with gold. She is seated before a rose-bush, upon a stone throne of showy Renaissance style of architecture. She is adoring the Child, who lies in her lap, whose figure is drawn in the hard Paduan style. The accessories, too, of rich fruit, etc., suggest the school of Padua.

"Altogether a somewhat imposing work." (Layard.)

"The faces are all unpleasant, but the head of the Virgin is of

a pretty oval. The tempera is dry, and now much retouched in the flesh." (C. & C., "N. It." i, note to p. 11.)

"The calm dignity of the attitude, the sweetness, the adoring love of the face of the queenly mother, so struck upon my heart that I remained for minutes quite motionless. In this picture nothing can exceed the gorgeous splendour of the Virgin's throne and apparel." (Mrs. Jameson, "Leg. Mad.," p. 74.)

Through a door in the left transept is the entrance to a corridor, leading to (left) the

Capella Santa ("Holy Chapel"), so called from an ancient miraculous Madonna.

Over the altar,

Giov. Bellini. Madonna and Saints. On the right, SS. Sebastian and Jerome; left, SS. John the Baptist and Francis. The figure of the donor was probably an addition in the 17th century. This picture was painted in 1507, when Bellini was eighty years old. The Giovanelli collection formerly possessed a copy of it by Catena, with the forged signature of "Joannes Bellinus."

In the Sacristy, to the left, in a niche,

Vivarini. St. Francis (left), St. Jerome (right), St. Nicholas. These three figures were assigned by Ridolfi to Jacobello del Fiore, and by Boschini to Negroponte, but C. & C. and other modern critics consider them the work of one of the Vivarini, while Morelli ("It. Paint.," i. p. 275) emphatically says that Antonio Vivarini painted them.

In the Church, over the pulpit,

Girolamo Santa Croce. Christ with God the Father. Repainted in the modern manner.

"Though in precise taste, shows extreme richness of colouring." (Lanzi.)

Beneath the pulpit,

Girolamo Santa Croce. Martyrdom of St. Lawrence. This is a replica of one in the Dresden Museum, and is chiefly remarkable for the great number of figures which it contains.

Left, fifth chapel from main entrance,

Paolo Veronese. *Madonna with Saints. The Madonna is seated on a throne with St. Joseph at her side, and the youthful St. John holding a lamb. This last figure is particularly pleasing. Below, on the right, stands St. Anthony the abbot, and on the left is St. Catherine, seated, a noble figure, grandly drawn, and well worth a journey to behold. The figures are posed in a peristyle of noble proportions, and the general effect of the picture is more decorative than religious. This was the style of arrangement subsequently

adopted by the Netherlandish School. As a piece of painting, this is one of **Paolo's** best works.

The pictures in the other altars are hardly worthy of mention.

FRARI.

(SANTA MARIA GLORIOSA DEI FRARI.)

On the west side of Venice, near the Scuola di San Rocco, containing the tomb of Titian, etc. This is one of the most important churches in Venice.

Right aisle, second altar,
Salviati. Presentations in the Temple.

Right aisle, fourth altar,
Palma Giovane. Martyrdom of St. Catherine of Alexandria. This picture was so unsatisfactory to the brothers of the Frari that they bitterly reproached Alessandro Vittoria, who had recommended the artist.

Beyond, on the sides of the choir, under the organ,
Vicentino. Adam and Eve. Christ on the Cross. Last Judgment; and Scenes from Scripture. Poor, dark, and much damaged works.

Right transept,
Bartolommeo Vivarini. An altar-piece in four sections; (above) Christ on the Cross; below (centre) Madonna; (right) SS. Peter and Paul; (left) SS. Andrew and Nicholas. A fine work painted in 1482, in tempera. The Virgin's mantle is entirely repainted in oil.

Sacristy, on the altar,
***Giov. Bellini.** An altar-piece of the Madonna and saints, in three divisions.

Taine calls this "the masterpiece of truly religious art." It is composed of three panels separated by the framework, and the whole, including the frame, is about 8½ ft. wide. The rich ornamentation of the frame is repeated in the picture itself; as, for instance, in the centre panel where the pilasters are seen receding in perspective and forming the support of the cornice running round behind the Madonna. It was painted on wood in oil, and is very rich and mellow in colouring. Bellini's name and the date 1488 are inscribed on the middle panel. Above the Madonna is a dome, representing heaven opened, formed of golden clouds parting to each side, disclosing a glory of light. The drapery of the Virgin is of a rich, harmonious blue, the dark folds of which are intensely deep. The under-robe is red, similar in tone to the background, but brighter. The angels at the foot of the throne

are very charming ; the flesh tints are mellow and bright, as though illuminated by a golden light.

"The figure of the Virgin, and those of the saints, by whom she is surrounded, have all the imposing gravity of a religious composition, while the angels equal the most charming miniatures for freshness of colouring and naïveté of expression ; it is a work which may boldly take its place beside the finest mystical productions of the Umbrian School." (Rio.)

"We fancy this to have been the gem before which Cima stood, imprinting its beauties on his memory and striving to revive them, as Francia might have done after contemplating a Madonna by Perugino. Every part of the picture is a natural complement of the rest." (C. & C.)

On the left wall of the Sacristy,

Attributed to **Titian**. Madonna and Saints. This picture is more like the work of Palma Vecchio than of Titian.

On the High Altar,

Salviati. Assumption of the Virgin. This picture belonged to the Church of the Servi, and was brought here to replace the famous "Assumption" by Titian, now in the Academy.

Left Transept, first chapel on left of Choir,

Pordenone. Madonna enthroned with Saints. This altarpiece is considered his best work of the kind.

"The broad handling and sombre tone, the free drawing, give an unusual charm to this work." (C. & C.)

"Without especial nobleness of idea or expression, yet a treasure from its gorgeousness of colour and fulness of life." (Burckhardt, p. 203.)

Left Transept, third Altar (called the Cappella Milanese),

Assigned to **Bartolommeo Vivarini**, but really begun by **Alvise** (Luigi) **Vivarini**, and finished by **Marco Basaiti**. Apotheosis of St. Ambrose. This picture was attributed by Vasari, Boschini, and other early writers to Carpaccio. The altar of the Milanese, for which this picture was commissioned, dates from 1503, and the picture is probably of the same year.

On the right, St. George in armour with St. Jerome and others ; on the left, John the Baptist, St. Theodore, with sword and palm, St. Sebastian and another behind.

"The whole picture is wonderful for colour, depth, and expression." (Mrs. Jameson.)

Over the door of the left Transept,

Tintoretto. Massacre of the Holy Innocents. A poor work of this great master.

To the left of the door,

Bartolommeo Vivarini. St. Mark on the left, SS. Jerome and John the Baptist on the right, SS. Paul and Nicholas. Dated 1474 (or 1482?), in a beautiful old frame.

"The colour is powerful, of olive tone, and burnished by time."
(C. & C.)

Left aisle, Altar near the Choir,

**** Titian.** Madonna Pesaro (called in Italian, "La Pale dei Pesari"). This is considered the most magnificent votive picture in the world, which Kugler calls "a work of the finest truth and life," but critics of the time preferred the "Martyrdom of St. Peter" (burnt Aug. 16th, 1867), because that altar-piece embodied sensationally dramatic incident, and showed more advancement in Titian's art.

In 1501 the monk Raphael preached the new Crusade, on St. Mark's Square, and Rome, Hungary, and Venice prepared to attack the Turks. The commander of the Papal galleys was Jacopo da Pesaro, Bishop of Paphos (nicknamed "Baffo"). Before sailing, the bishop had Titian paint his portrait kneeling before St. Peter, to whom he is presented by Pope Alexander VI. That picture is now in Antwerp. Sir Joshua Reynolds makes a note upon it in reference to Mason's translation of a poem on painting by Chas. A. Dufresnoy:—

"In every picture group the judging eye
Demands the charms of contrariety."

He says that few painters would have dared to make the two principal figures kneel directly opposite to each other, and nearly in the same attitude, but that the chief grandeur of the picture lies in Titian's masterly treatment of this regularity in its composition.

*Subject:—*Behind St. Peter kneels Jacopo Pesaro, Bishop of Paphos. He approaches to consecrate to the Madonna the standards taken from the Turks, which are borne by St. George, as patron of Venice. The captive Turk symbolises the victory of the Pesaro family. On the other side are SS. Francis and Anthony of Padua (behind), as patrons of the church of the Frari. Benedetto Pesaro kneels on the floor beside St. Francis. Three men of the Pesaro family are in crimson robes as "Cavalieri di San Marco." It is a curious fact that there is no female of the Pesaro family depicted here, for the beautiful young head, hitherto classed as a girl, looking round at the spectator, is now proved to be the portrait of a youth of the Pesaro family. The arms of the Borgia are on the flag, the escutcheon of the Pesari beneath it.



THE MADONNA PESARO.—TITIAN.

This picture is painted on canvas, arched at the top. Its predominant colours are blue and yellow. The figures are about life-size. It still hangs in its original place in the Frari. It was ordered of Titian by Jacopo Pesaro after his victory over the Turks, as a votive picture to commemorate the event. Titian was engaged on it for some years, and finished it in 1526, receiving 96 ducats for his work.

Criticisms:—

"The composition is very grand, and the execution in the most delicate and finished manner of the artist." (Sir A. Hume.)

"The composition is in a certain sense symmetrical, but not of the traditional type, since the masses are piled up, so to speak, on one side of the picture; but an admirable feeling for beauty of hue combines with a freedom of conception which is a law to itself." (Woltmann and Woermann.)

"A work of quite unfathomable beauty, which the beholder will perhaps agree with me in feeling more profoundly fond of than any of Titian's pictures." (Burckhardt.)

"C'est un morceau libre et aisé, d'une tenue plus franche, plus personnel et plus Vénitien que l'Assomption." (Geo. Lafenestre, *Titian*, Paris, 86, p. 114.)

"The finest of all forms of presentation pictures, the noblest combination of the homely and devotional with palatial architecture—the most splendid and solemn union of the laws of composition and colour with magic light and shade. . . . To the various harmonizing elements of hue, of light and shade, that of colour superadded brings the picture to perfection—its gorgeous tinting so subtly wrought, and so wonderfully interweaving with sun and darkness and varied textures as to resolve itself with the rest into a vast and incomprehensible whole, which comes to the eye and ideal of grand and elevated beauty—a sublime unity that shows the master who created it to have reached a point in art unsurpassed till now, and unattainable to those who came after him." (C. & C., *Titian* i. pp. 305–309.)

"Here the master reconciles imagination and reality with such skill that the consent of the spectator is won as to a possible and actual scene." (Lady Eastlake, ii. p. 39.)

SAN GEREMIA.

On the Grand Canal (a steamboat station), not far from the Railway Station.

The only thing worth seeing is in the right Transept.

Palma Giovane. Virgin in Glory; below, St. Magnus crowning Venice. The chief figure in this picture is the personification of Venice, whom St. Magnus, the bishop, is in the act of crowning, while Faith (Fede) bears a cross and a chalice at the side. The drawing is imperfect in many places, and the composition is confused.

GESUITI.

(SANTA MARIA DEI GESUITI, OR, SANTA MARIA ASSUNTA,
THE CHURCH OF THE JESUITS.)

In the northern part of Venice, overlooking Murano. This church should not be confounded with Santa Maria del Rosario, which is sometimes called the Gesuati.

First altar on the left,

Titian. *Martyrdom of St. Lawrence. This is one of Titian's most celebrated altar-pieces, and it was highly praised by many critics ; but it is now so spoilt by time and restoration and so much darkened that its original merits cannot be appreciated. (Best seen between 11-12 a.m.) On canvas, arched at the top ; signed "Titianvs Vecelivs, Æques F." It has been repainted several times. When Sir Joshua Reynolds saw it over a hundred years ago it was then so dark that he thought at first there was a curtain before it.

Saint Lawrence is held with his legs towards the spectator on an iron frame, which is a gigantic gridiron, and under which is a fire. An executioner grasps the saint under the arms, whilst a soldier pins him with a fork to the grating. Two men crouching near the soldier are preparing to strike the martyr. In the rear is an officer on horseback with the standard of the Empire.

This picture was ordered of **Titian**, in 1556, by Elizabeth Quirini, widow of Lorenzo Massalo, in commemoration of her husband, who died that year, and was buried in the Church of the Crociferi, a confraternity which was finally merged into the more modern Company of the Jesuits. It was finished in 1558.

In 1564, Philip II. of Spain asked Titian for a picture of St. Lawrence to adorn the church of the Escorial, in commemoration of the victory of St. Quentin, won on August 9th, 1557, the day of St. Lawrence. Garcia Hernandez reported from Venice that there was a "Martyrdom of St. Lawrence" by **Titian** in a Venetian monastery, and that the brethren were willing to sell it for 200 scudi. A replica of this in the Gesuiti was sent to Spain.

St. Lawrence (San Lorenzo), A.D. 258, is the patron saint of Nuremberg, Genoa, the Escorial, and of curriers, because his skin was broiled. He was a Spaniard by birth, but went to Rome when quite young, and was chosen by Pope Sixtus II. as his deacon. He had charge of the Papal treasures, and when Sixtus II. was imprisoned, he distributed them among the poor. St. Lawrence was soon after seized by the Prefect

of Rome, and ordered to divulge where he had concealed the wealth; he gathered the poor around him and replied, "Behold the treasures of Christ's Church!" This so incensed the Prefect that he ordered him to be burnt alive on a gridiron. The gridiron is also the attribute of St. Faith and St. Vincent, who were martyred in a similar manner. A gridiron as a vane is sometimes used on churches dedicated to St. Lawrence, as near the Guildhall, London.

Titian has here availed himself of the solemnity of night illuminated in several ways; a blazing flame from an iron vessel throws a light on a principal group, its smoke mingling with the clouds, producing a grand effect, and the brilliant star also lights the picture. The nude figure is delineated with anatomical accuracy.

"An unendurable subject, but quite grandly treated" (Burckhardt.)

"Originally, it seems to me of little value, and now, having been restored, of none." (Ruskin.)

"There are marvellous oppositions here of red and silver light, of greys of varying tone, of heavy gloom and rolling smoke. . . . Titian never made a nearer approach to the grand art of the Florentines than when he painted this piece, in which he applied the principle of dramatic execution peculiar to Michael Angelo. . . . St. Lawrence, in build, in muscular strength, and foreshortening, recalls the finest designs of the Sistine Chapel." (C. & C., *Titian* ii. pp. 261-263.)

Left Transept,

Tintoretto. Assumption of the Virgin. For an account of the Assumption see under "Titian's Assumption" in the Academy, with which this picture should be compared.

In the Sacristy is an unfinished "Circumcision" attributed to Tintoretto.

Opposite the Gesuiti is the Cappella Zen, containing important pictures. (See under Zen.)

SAN GIACOMO DELL' ORIO.

(SAN JACOPO DELL' ORIO.)

Behind the Correr Museum.

To the right of the main entrance,

Buonconsiglio. St. Sebastian with SS. Lawrence and Roch.

"The outlines here are not clearly correct, and the draperies seem flattened down as they might be in a bas-relief. . . . The whole is well relieved by equal light and shade, and of glowing colour, treated after Antonello's manner." (C. & C., "N. It." i. p. 440, note.)

This picture has been attributed to Mantegna.

Right Transept, near window,

F. Bassano. The preaching of John the Baptist. A domestic scene of the 16th century. The group on the left is composed principally of the relations of the painter. The old man in the left corner, leaning on a stick, is supposed to represent Titian.

Above the Sacristy door, on the wall to the left,

Paolo Veronese. Faith, Hope, and Charity; around it are four medallions of saints.

Beneath the above,

A. Schiavone. The Supper at Emmaus.

Left aisle, Altar opposite the pulpit,

***Lorenzo Lotto.** Madonna enthroned with SS. James, Andrew, Cosmo, and Damian. Painted in 1546, during the last years of his life, and showing the influence of Titian. Injured by restoring, and badly lighted.

"The forms, masks, treatment, and colour remind us of Titian. The movements here are bold and free, the Child unnaturally puffy. The colours are warm and powerful, and put in with heavy impasto." (C. & C.)

SAN GIOBBE.

(ST. JOB.)

In the north-west part of Venice, on the Canareggio.

Fourth Altar on the right,

Paris Bordone. St. Andrew on a pedestal with SS Peter and Nicholas. In the centre, Andrew stands on a pedestal, sustaining by his hands a cross behind him, over which an angel hovers bearing the palm of victory. On the right is St. Nicholas of Bari, dressed as a bishop, holding in his hands the three gilt balls, symbols of his generosity, in allusion to his charity in giving "dots" to the three daughters. On the left is St. Peter. The background is a landscape. The composition is good, though the attitudes of Andrew and Peter are affected, the tone of the colour robust, and the chiaroscuro harmonious.

Ante-Sacristy,

Gian Girolamo Savoldo. The Nativity. An authentic work, but ruined by restoration.

Sacristy Altar,

Bartolommeo Vivarini (?). The Annunciation, with Saints. Three arched panels: the Virgin and angel Annunciate, St. Michael, and St. Anthony.

"The execution is poor, outlines hasty, colour flat, a work of the *atelier*, assigned by Zanetti to Luigi Vivarini." (C. & C.)

Previtali (or Cordegliahi), groundlessly attributed to Giovanni Bellini. Marriage of St. Catherine. This picture

has been conclusively proved by Messrs. Crowe and Cavalcaselle to be by Previtali. It is the exact counterpart of a "Marriage of St. Catherine," by Previtali, formerly in the collection of Sir Charles Eastlake. The signature of Bellini on that picture was forged, and when cleaned, it disappeared and showed the real signature of Previtali (Cordegliaghi), with the date 1504.

"Though classed among the productions of Giovanni Bellini, the picture has not escaped a searching criticism, and has of late years been considered a school-piece. We shall be able to discern no difference between it and the usual productions of Previtali at this period." (C. & C., "N. It." i. p. 275.)

Attributed to **Gentile Bellini**. Portrait of Doge Cristoforo Moro. This portrait is very properly described by Cicogna as a copy. Cristoforo was the 78th Doge, elected in 1462; he died in 1471, not much regretted by his subjects. In his reign, printing was introduced in Venice. When he tried to excuse himself, on the plea of old age, from taking part in a Crusade, Vittore Cappello, one of the Council of Ten, hurled the command to go in the following words:—"If your serene Highness will not go willingly, you shall go by force; for the good and honour of this land is dearer to us than your person."¹ This portrait is interesting to compatriots of Shakespeare, as Cristoforo Moro is sometimes believed to be the original of "Othello, the Moor of Venice"—a story which Shakespeare is often supposed to have drawn from a printed lampoon directed against Moro; though others consider that a member of the Sanudo family was the original of "Othello." The name Moro, in this case, does not mean "Moor," but "Mulberry." Around his tomb in the chancel appears the mulberry, which was the family device. It will be remembered that the *gage d'amour* of Othello to Desdemona² was "a handkerchief spotted with mulberries."

SAN GIORGIO MAGGIORE.

(IN VENETIAN DIALECT,—*"SAN ZORZO MAZORE."*)

On an island opposite the Doges' Palace. When closed, ring the bell to the right; the person who shows this church is a well-informed Benedictine.

First Altar on the right,

Jacopo Bassano. The Nativity.

¹ See Wiel, "Two Doges," p. 110.

² In Italian Desdemona is accented on the second syllable (and *not* as in English); Romeo, too, is accented on the second syllable in Italian.

Third Altar on the right,

Tintoretto. Martyrdom of SS. Cosmo and Damian. St. Cosmo (or Cosimo) and St. Damian (San Damiano) were Arabian saints of medicine; they were seldom separated. They were the patron saints of the Medici family, and are often represented in Florentine pictures. They studied medicine for the purpose of relieving the suffering, and became most skilful physicians. They were put to the fire, but the fire did not burn them, so at last they were beheaded, September 27th, 301.

"It has been hastily painted, and only shows the artist's power in the energy of the figure of an executioner drawing a bow, and in the magnificent ease with which the other figures are thrown together in all manner of wild groups and in defiance of probability." (Ruskin.)

Fourth Altar on the right,

Tintoretto. The Coronation of the Virgin. The grouping of the angels around the feet of the Virgin, a favourite theme with **Tintoretto**, is especially remarkable, as is the beauty of the Virgin's face.

"A good picture, but somewhat tame for Tintoret." (Ruskin.)

"The light and shade, grey and rosy, and the graceful wreathed forms of this lovely conception, are marked by the presence of his subtlest power." (Osler.)

Fifth Altar on the right,

Rizzi. Adoration of the Madonna.

Choir, on the right wall,

Tintoretto. *The Last Supper.¹ A deep-toned, impressive picture, painted in 1564, now much injured. Observe "the ghostly flight of angels and the weird play of lights."

"Remarkable for its entire homeliness in the general treatment of the subject; the entertainment being represented like any other supper in a second-rate Italian inn, the figures being all comparatively uninteresting." (Ruskin.)

"In the 'Last Supper' the apostles are peasants; the low, mean life of the people is there, but hushed and transfigured by the tall standing figure of the Master, who bends to give bread to the disciple by His side. . . . Amid the conflict of celestial light the twinkling candles upon the board burn on, and the damsel who enters bearing food, bathed as she is in the very glory of heaven, is busy, unconscious—a serving-maid, and nothing more." (J. R. Greene, "Stray Studies.")

Choir, on the left wall,

Tintoretto. The Rain of Manna. This picture is re-

¹ In the first edition of Burckhardt's "Cicerone," Tintoretto's works here were called "daubs"; but since that was written the judgment has been altered.

markable for its landscape ; when carefully studied with an opera-glass its beauties are apparent. The people are engaged in other occupations besides gathering the manna.

"Come, watch their labours gay,
Who gather, 'neath the fragrant dawn,
Their sweet food day by day."

(Mrs. C. F. Alexander.)

"It is a large picture, full of interest and power, but scattered in effect. . . . Another painter would have made the congregation hurrying to gather the manna, and wondering at it. Tintoret at once makes us remember that they have been fed with it 'by the space of forty years.'" (Ruskin.)

In the Corridor, to the right of the Choir, near the "Coronation" by Tintoretto, and behind the Mausoleum of the Doge Michael, is a Chapter House, containing,

Tintoretto. Descent from the Cross. A small but very impressive picture.

In the Church farther on, to the left, in the North (left) Transept,

Tintoretto. The Resurrection. Remarkable for its fine colour, a splendid contrast of black and gold.

"Painted chiefly for the sake of the included portraits, and remarkably cold in general composition." (Ruskin.)

North (left) Transept,

Tintoretto. Martyrdom of St. Stephen. In the upper part are Christ, the Father and St. Michael. It is much faded by the rays of the sun, which fall directly upon it every day.

St. Stephen (December 26th, 33). Nothing is known about him except what is related in the Acts of the Apostles. In Italian art he is represented as a young man in the rich dress of a deacon. He was stoned to death. His attributes are stones, a palm, and sometimes a book.

In the middle of the picture are three or four men throwing stones, with **Tintoretto's** usual vigour of gesture, and behind them is an immense crowd. In front of this crowd is St. Paul seated.

"It is almost impossible to praise too highly the refinement of conception which withdraws the unconverted St. Paul into the distance. . . . In the midst of the stones, at the Saint's right hand, there is a book lying, crushed, but open, two or three stones which have torn one of its leaves lying upon it. The freedom and ease with which the leaf is crumpled is just as characteristic of the master as any of the grander features. Tintoret leaves us under no doubt as to what manner of death he is dying; he makes the air

hurtle¹ with the stones, but he does not choose to make his picture disgusting or even painful." (Ruskin.)

Last Altar (on the left),

Leandro Bassano. Martyrdom of Santa Lucia.

St. Lucia (or St. Lucy) was a noble and virtuous maiden who lived in Syracuse in the time of Diocletian. She gave her dowry to the poor, which so enraged the young pagan to whom she was betrothed that he accused her as a Christian. A legend states that a youth of Syracuse was so enamoured of her beauty that he took every means of wooing her, declaring that her wonderfully beautiful eyes so haunted him that he could not rest, whereupon Lucia took out her eyes and sent them to him, requesting him to leave her in peace. But she did not remain long blind, and her eyes were restored to her more beautiful than ever. She was tortured, and finally killed by a poignard piercing her throat. She is the protectress against all diseases of the eye. Her attributes are a light (significant of her name), her eyes on a dish, and a poignard. December 13th, 303.

SAN GIORGIO DEGLI SCHIAVONI.

The little church of San Giorgio degli Schiavoni ("St. George of the Sclavonians") was rebuilt in the sixteenth century. In the year 1451 some Dalmatians inhabiting Venice founded a school of refuge for the relief of distressed seamen of Dalmatian birth, and built a hospice and church under the patronage of the holy martyrs St. George and St. Trifon (St. Triphonius).² The hospice and church were rebuilt in 1501, and **Carpaccio** was chosen to decorate the latter. Between 1502 and 1508 he delivered nine small easel canvasses and an altar-piece.

These *pictures, though injured by renewal and cleaning, are still to be seen to advantage towards evening. The most interesting thing about them is the motley delineation of mediæval Venice. We cannot agree with the excessive praise that Mr. Ruskin bestows upon these works.

"La légende fut tracée par un pinceau sympathique dans un temps où l'école Vénitienne n'avait pas encore cessé d'être naïve." (Rio.)

Legend of St. George and the Dragon:—St. George (April 23rd) was the hero of a myth that resembles that of Perseus and Andromeda. He was born of noble parents in a city of Cappadocia, in the time of the Emperor Diocletian, and was

¹ Old English for "throw with violence."

² A legend states that this church was founded by the last sovereign of Montenegro, who married a Venetian lady.

a military tribune. There was at that time in the province of Lybia, or in Syria, as some say, a marsh in which dwelt an enormous dragon, which put to flight all who attacked it, and destroyed many with its breath. The people were compelled to give it two sheep daily to appease its fury, and when all the sheep had been eaten, they drew lots and gave it their sons and daughters. Finally the lot fell upon the king's only daughter. King Zevius offered the people a large sum of money to release his daughter, but they replied that he himself had made the law, and must abide the result of the lot. The princess was exposed to the dragon, and St. George passing by asked her the cause of her sorrow. She explained all, and bade him depart, lest he should perish with her, but he offered himself as her champion to do battle with the dragon, in the name of Christ. He vanquished the monster, after a fierce struggle, and led him into the city, where he agreed to kill him if the king and people would embrace Christianity. St. George cut off the dragon's head, and the king loaded him with rewards, which St. George gave to the poor, and proceeded on his way to Palestine.¹

St. George is the champion of purity, and therefore he rides on a white horse. The dragon represents the evil of sinful passion, and the princess is the type of purity; in another sense she represents the soul of man, which has to be freed from subjection to the dragon of the flesh.

The fight of St. George with the dragon is familiar to every Englishman, being on the reverse of sovereigns, and in the "Jubilee" coinage on half-sovereigns and silver crowns. Mr. Ruskin has wittily pointed out the absurdities of the design of these coins, and shows how superior that of Carpaccio is.

First on the left,

* St. George attacking the Dragon. This is full of true but rather repulsive details. The handsome St. George, on a brown horse, tranfixes the dragon with his spear. Beneath the feet of the horse are the remains of former victims of the monster. The rescued princess stands near. A fine landscape, with a city and ships, is seen in the distance.

There is a drawing for this in the Uffizi (Florence) by Carpaccio.

"Perfect each in their natures of dragon and knight. No dragon

¹ From Peter de Natalibus, "Catalogus Sanctorum." For an exhaustive and interesting history of the legend, see Mr. J. R. Anderson's supplement to Ruskin's "St. Mark's Rest."

that I know of, pictured among mortal worms ; no knight that I know of, pictured in immortal chivalry, so perfect, each in his kind, as these two." (Ruskin.)

* St. George carrying his victim into the city, while the king, his daughter, and followers go to meet him. This is larger than the other compositions, and is fairly preserved. We cannot endorse the excessive praise of Mr. Ruskin for this picture.

" St. George, stiff and grotesque, even to humorousness, you will most likely think him. Never mind him or the dragon just now ; but take a good opera-glass, and look therewith steadily and long at the heads of the two princely riders on the left—the Saracen king and his daughter. For truly, and with hard-earned and secure knowledge of such matters, through all this round world of ours, searching what the best of it has done of brightest in all its times and years,—you shall not find another piece quite the like of that little piece of work for supreme, serene, unassuming, unflinching sweetness of painter's perfect art. Over every precious thing, of such things known to me, it rises in the compass of its simplicity." (Ruskin, " St. Mark's Rest.")

* St. George Baptizing the King and his Daughter. Dated 1508. This shows correct principles of composition. The king's daughter is here handsomer than in the others.

" The quaintest thing of all is St. George's own attitude in baptizing. St. George, carefullest of saints, it seems, in the smallest matters, is holding his mantle well out of the way. . . . A very comic picture." (Ruskin.)

The intermediate oblong on the lateral walls is not by Carpaccio, and is worthless.

On the right,

* Three scenes from the life of St. Jerome by Carpaccio.

Meeting of St. Jerome with the Lion. This is considerably injured. The saint is calm before the lion, but the friars (poorly drawn) run away in terror.

" How was ever such a thing allowed to be put in a church ? Nothing surely can be more perfect in comic art ? Do not imagine for an instant that Carpaccio does not see the jest in all this, as well as you do, perhaps even a little better ! " (Ruskin.)

" The saint is leading in his new pet, as he would a lamb, and vainly expostulating with his brethren for being so ridiculous." (Ruskin.)

* The Death of St. Jerome. Dated 1502. This is the best of these three. Oriental costumes are freely introduced into it.

" Portraits these, evidently every soul of them ; types, throughout, of the supreme commonplace." (Ruskin.)

St. Jerome in his Study. This is the best preserved of these three. Compare this with Dürer's famous engraving



TRIUMPH OF ST. GEORGE,—CARPACCIO,

to see how this gave the German the impulse to produce the latter.

"He is nothing but a Venetian scholar seated in his comfortable, bright library, in the midst of his books, with his little shelf of *bric-à-brac* running along the wall. There is nothing in his look or surroundings to speak of a life of self-denial or of arduous devotion to the problems of sin and redemption." (Berénson, p. 25.)

"Nothing can be more real than the scene lighted from a window, and pleasantly varied by projecting shadows; and the momentary abstraction of the saint is clearly suggested. Easy and masterly drawing is combined with colour free from excessive rawness. (C. & C., "Ptg. N. It." i. p. 205.)

Next the altar on the right,

Carpaccio. *St. Trifon killing the Albanian Basilisk with a Blessing. This is a work of great beauty, but it is much injured. The Basilisk was a fabulous animal said to have come from an egg laid by a hen thirty years old, and hatched by a toad in the water. This animal resembled a cock, but with a three-pointed serpent's tail, and grew to an enormous size. Its glance is said to have caused death, and could only be conquered by holding a mirror before it, when it burst, frightened at its own image.

This legend resembles one related of Apollo and the Gorgon's head. The Basilisk is the emblem of the spirit of evil. Its name, meaning king, is derived from its having a mitre-shaped crest on its head.

"Like a boar

Plunging its tusks in mastiff's gore,
Or basilisk, when roused, whose breath,
Teeth, sting, and eyeballs, all are death."

(King, "Art of Love.")

"Was ever so simple a saint, ever so absurd a beast! . . . And the worst of it is I don't happen to know anything about St. Triphonius, also I am not very clear about the difference between basilisks and cockatrices; and on the whole find myself reduced, in this picture, to admiring the carpets with the crosses on them hung out of the window. . . . Note also the group under the loggia. It is a picture in itself; far more lovely as a composition than the finest Titian or Veronese." (Ruskin.)

Carpaccio. Christ in the Garden of Gethsemane. This is utterly ruined by repainting and varnishing.

"I have never seen it rightly, nor need you pause at it, unless to note the extreme naturalness of the action in the sleeping figures." (Ruskin.)

Carpaccio. Christ Invited to the Table of the Pharisee. Ruskin and some others name this "The Calling of Matthew." Dated 1502. Greatly damaged.

"A lovely picture in every sense of power of painting; natural,

and graceful, and quiet, and pathetic; divinely religious, yet as decorative and dainty as a bank of violets in spring." (Ruskin.)

SAN GIOVANNI IN BRAGORA.

Behind the Riva degli Schiavoni.

Right aisle, near first chapel,

Carpaccio. Head of Christ.

Beyond,

Bissolo (†). SS. Martin, Andrew, and James. This picture has been ascribed by Sansovino and Zanotto to Antonio Vivarini, and by other critics to Carpaccio.

Right aisle, first chapel,

Giov. Bellini. *Madonna. The beautiful Virgin is seated between two windows holding the Child.

To the right of the High Altar,

Cima. The Emperor Constantine and St. Helen adoring the Cross. This is a *predella* to a large crucifix, and represents a scene from the life of St. Helen (Empress), who discovered the True Cross after it had been buried for a number of years. (See Károly's "Paintings of Florence," p. 175, for an account of the legend.) Boschini considered this to be the work of one of the Vivarinis, but modern authorities claim it is by Cima. In the background is the castle of Conegliano, which was only introduced into pictures by Cima.

Behind the High Altar (best seen by standing on a step-ladder furnished by the custodian, placed behind the Altar),

Cima. *The Baptism of Christ. This is one of the finest works of the master, and worthy of close attention. It was painted in 1494, on wood, in oil. It was badly restored in the last century. John the Baptist is very lean. To the left three lovely female angels hold Christ's vestments.

"In spite of abrasion, a beautiful brownish glow still over-spreads the panel. . . . He is very masterly in producing strong effects of light and shade." (C. & C.)

"In the dignity of the head of Christ, in the beauty of the angels, and the solemn gesture of the Baptist, it is incomparable." (Burckhardt.)

To the left of the High Altar,

Alvise (Luigi) Vivarini. The Resurrection. Painted in 1498, but the date is no longer legible. It was the centre of an altar-piece with sides, or "portelle." The *predella* to this by Alvise, representing Christ, St. John the Baptist, and St. Mark, was formerly in this church. Zanetti and Lanzi both err in assigning this panel to Bartolommeo Vivarini.

This was **Alvise's** last work. Christ has just risen from the tomb and holds a banner in his left hand. In the left corner two soldiers appear astonished at the apparition.

"Much freedom and ease are thrown into the dancing movement of Christ, but the shape is very long, and the attitude mannered." (C. & C., "N. It." i. p. 66.)

Left aisle, between first and second Altars,

Paris Bordone. Last Supper.

"The gestures look like mere scraps of reminiscences from the works of better masters." (Burckhardt.)

Adjoining,

Bartolommeo Vivarini. Madonna between Saints. The centre is by **Bartolommeo**, though it was assigned by Zanotto to Giov. Bellini. The two Saints at the sides are by **Carpaccio**, and the *predella*, scenes from their lives, is by **Cima**. The "Madonna" was painted in 1478, and was formerly in San Severino, Venice.

SAN GIOVANNI CRISOSTOMO.

Not far from the Rialto Bridge.

First Altar, on the right,

***Giovanni Bellini.** *St. Jerome reading (centre), (left) St. Christopher, and (right) St. Augustine. This is **Bellini's** last signed work, dated 1513, painted on wood, in his 87th year. This splendid picture does not in any way show the hand of an old man, but appears like the work of vigorous manhood. The composition is very simple, as was the custom in that century, but not grand. (For an account of St. Jerome, see under Church of Sant' Andrea.)

"One of the most precious pictures in Italy, and among the most perfect in the world." (Ruskin.)

"Almost as free and bold as a Palma." (Burckhardt.)

"A work of the highest Bellinesque charm, though executed by a man eighty-six years old." (Layard.)

"The mountain landscape is masterly, and the execution is at once free and solid." (Woltmann and Woermann.)

"Something peculiar in the execution and impasto, and a certain vulgarity in the drawing, guide us to the conviction that **Bellini** had secured the services of a new assistant, and that this assistant is **Basaiti**." (C. & C., "Hist. Ptg. N. It." i. p. 188.)

On the High Altar,

Sebastiano del Piombo. *St. Giov. Crisostomo and Saints. St. Chrysostom, seated in an open portico, is seen reading and writing; John the Baptist gazes affectionately at him; behind are two male saints, and on the left, SS. Catherine with her wheel, Agnes with the flame, and Mary Magdalene with a vase of ointment. This picture is con-

sidered to have been begun by **Giorgione** and finished by **Piombo**. It is one of his finest works. The female saints are specially to be remarked as beautiful types of women of the time.

"In glow of colour, this picture was originally probably not inferior to the best of Giorgione's. Unfortunately it has been dulled and injured by over-cleaning and restorations." (Layard, ii. p. 559.)

"Shadow is powerfully united to create effect. . . . Every movement, frequently combined with appropriate gesture, is marred at times by affectation and posture. The composition, as a whole, wants compactness; it displays the realistic, impetuous spirit of a man gifted with pictorial fire, but without the exquisite delicacy of Giorgione, the supreme dignity of Titian, or the aristocratic force of Michael Angelo." (C. & C., "N. It." ii. p. 313.)

Chapel to left of Choir,

Mansueti (?). Ascribed to **Girolamo da Santa Croce**, and also to **Vivarini**. St. Chrysostom and SS. Onofrio, Andrew, and Agatha. St. John Chrysostom (Jan. 27th, 407), one of the Greek fathers of the Church, was born at Antioch, of rich and noble parents. He attained great renown as a speaker, being called "the Golden-Mouthed." Hence his name.

SAN GIOVANNI ELEMOSINARIO (DI RIALTO).

Near the Rialto Bridge.

Chapel, right of High Altar,

***Pordenone**. St. Roch, with SS. Sebastian and Catherine of Alexandria. One of his best works; painted by **Pordenone** (dated 1530) just after Titian's "San Giovanni Elemosinario" in the same church, and in rivalry with it.

"The female saint is a noble woman of the Venetian type, recalling Palma Vecchio, and the figure of St. Sebastian is finely modelled." (Layard, ii. p. 587).

"The cleverness with which St. Roch is foreshortened is undeniable; the drawing has flexibility and correctness; there is Correggese rotundity and modelling in flesh and affectation in pose, and the colouring pleases by its warmth and ruddiness; but notwithstanding all this, **Pordenone** is still much below Titian." (C. & C., "N. It." ii. p. 284.)

Over the High Altar,

***Titian**. San Giovanni Elemosinario. Painted about the same time as **Pordenone's** picture here. The saint represented is St. John the Almsgiver, bishop and patriarch of Alexandria. The bishop is seated on a raised podium (a continuous pedestal). At the foot of its steps a beggar tries to catch the alms which the saint is distributing.

"The figures in this picture are full of truth and life, and all put in most becoming attitudes." (Northcote, ii. p. 149.)

"Everything in this noble picture is calculated. Light and shade are balanced so nicely, yet with such breadth that a brilliant play of sun and atmosphere is suggested. The forms are natural, foreshortened with daring, yet without strain, the nude correct, the modelling masterly. . . . His colouring is gorgeous, his command of line surprising, his touch unsurpassable. Before the masterpiece which he thus produces, we should fancy that men like Tintoretto, Schiavone, and Paolo Veronese would pause in wonder, the first being led to exaggerate its daring, the last to approach or transform its sublime realism." (C. & C., "Titian," i. pp. 380, 381.)

Left aisle, large picture,

Marco Vecelli. A Priest offering Holy Water to Doge Leonardo Dona, on his visiting the church. The church of this name had been burnt in 1513, and was rebuilt by Andrea Gritti (Doge, 1523-1528), Titian's patron. The right to appoint curates for it was invested exclusively in the Doge. The Doge came hither on the Wednesday of each Passion Week to receive the Indulgence left by Alexander III. in 1177.

Opposite,

L. Corona. Blessing of the Manna.

First Altar, on the left,

Bonifazio. Madonna in Glory.

SAN GIOVANNI E PAOLO.

(In Venetian dialect, "San Zanipolo.")

Right aisle, first Altar,

Bissolo. Madonna and Saints. Bellini's celebrated Madonna (burnt in 1867) was here.

Right aisle, second Altar,

Carpaccio (?) * An altar-piece in many compartments. In the centre, St. Vincent; left, St. Christopher; right, St. Sebastian; above, in the centre, Pietà; left, Angel Gabriel (of the Annunciation), right, the Virgin Annunciate; below, predella—scenes from the life of St. Vincent. There is no altar-piece which has given rise to more dispute than this. According to Sansovino it is by Giov. Bellini; Boschini says it is by Bart. Vivarini, and Herr O. Mündler ascribes it to Alvise Vivarini, whilst Zanetti and Zanotto think it is worthy of **Carpaccio**. The truth may be that several artists had a share in the different panels of which the whole is composed, among whom **Carpaccio** took the lead.

In the first chapel on the right (in a little chapel to the left),

Lazzarini. St. John the Baptist.

In the next chapel, below the monument of Valier, left,
Leandro Bassano. St. Hyacinth crossing a river dry-shod.

Right,
Aliense. Scourging of Christ. Very much damaged.

Right Transept, at the corner, on the wall,
Bartolommeo Vivarini. St. Augustine. This painting, in tempera, signed and dated 1473, is one of his grandest and most characteristic works. St. Augustine is a strong masculine figure of fine proportions, drawn with spirit. It was taken away by the French in 1797, but after the peace was restored in 1817; it is now much injured by "restoring." The four volumes of St. Augustine are at the foot of the throne. Zanetti claimed that this picture was painted in oil, but Sansovino has more justly pointed out that the medium used was "*guasso*," a species of water colour, very similar to tempera.

Right Transept,
Cima. * Coronation of the Virgin. This picture was assigned by Boschini to the school of the Vivarini; by others to Giovanni da Udine, and by a few to Carpaccio, though it does not resemble the styles of those artists.

Right Transept (on the altar) right,
Lorenzo Lotto. * Apotheosis of St. Antoninus, Bishop of Florence. Below San Antonino in Glory are his priests giving alms and receiving petitions from poor people. St. Antonino (or St. Antonio) of Florence, was born about 1389. He took the Dominican vows at Fiesole, and formed a tender attachment to Fra Angelico, who induced the Pope to make him Archbishop of Florence. He was renowned for his wisdom and holiness. Lanzi notes the curious and original style of the composition of this picture, and it is equally remarkable for its fine rich colour and vigorous treatment. It shows the influence of Titian.

"The strength of the tones and the sweep of the touch are equally Venetian." (C. & C.)

Right Transept (altar to the left),
Rocco Marconi. Christ between SS. Andrew and Peter. This picture is a replica of the same subject in the Academy. It is in Marconi's early manner, and is a good example of his rich colouring.

"This is one of the best pictures of the school, with most beautiful, mild heads, especially that of Christ, which resembles the Christ of Bellini. St. Peter's attitude expresses the deepest devotion. Above him is a choir of angels making music." (Burckhardt.)

First chapel to the right of the High Altar,

Four pictures by **Bonifazio**. Magdalene anointing Christ's feet ; Two Saints ; Christ appearing to Saints ; and Three Saints.

Same chapel (but at present in the Academy, being "restored"),

Tintoretto. Madonna with kneeling Senators ; or, Adoration of the Magi. It represents three Venetian Chamberlains ("Camerlenghi"), who desired to have their portraits painted, and at the same time to express their devotion to the Madonna. It is about 18 feet long by 7 feet high.

"As an Adoration of the Magi the picture is, of course, sufficiently absurd ; but as a piece of portraiture and artistical composition, the work is altogether perfect, perhaps the best piece of **Tintoret's** portrait-painting in existence. It is very carefully and steadily wrought, and arranged with consummate skill on a difficult plan.

The colour is very quiet, but rich and deep. There are hundreds of pictures of **Tintoret's** more amazing than this, but I hardly know one that I love more." (Ruskin, "St. of Ven." iii.)

First chapel to left of High Altar,

Bartolommeo Vivarini. St. Dominick ; San Lorenzo.

Bonifazio. Four pictures of saints.

Leandro Bassano. Coronation of the Virgin.

Second chapel to the left of the Altar,

Paolo Veronese. Birth of the Virgin. The Virgin is a portrait of the painter's wife.

In the left transept was the entrance to the "Cappella del Rosario" ("Chapel of the Rosary"), which was destroyed by fire on August 16th, 1867, and which is to be rebuilt. In this conflagration two celebrated pictures, which had been deposited there during repairs in the church, were consumed. These were the famous "Death of St. Peter Martyr," by Titian, and one of the finest of Bellini's "Madonnas." A copy of the former is on the second altar to the left of the principal entrance.

In the *sacristy* is a Christ bearing the Cross, by **Alvise (Luigi) Vivarini**. This picture is celebrated on account of a ridiculous controversy that arose out of a partial abrasion of a forged signature, but it is now useless as a landmark in the history of Venetian art, because it is entirely repainted. Date 1414 and inscription are not genuine. It was probably painted about 1480.

On the altar of the sacristy,

Palma Giovane. Crucifixion.

Second altar on the left of the principal entrance,

Cardi da Cigoli. A copy of Titian's "St. Peter Martyr"

(burnt August 16th, 1867). This copy was presented by King Victor Emmanuel to replace the picture which was destroyed, while temporarily placed in the "Capella del Rosario." The same subject had been painted by Jacobello del Fiore, but that work was taken down to make room for a more modern one. The commission for the original work was awarded to Titian after a competition, in which Pordezone took part, in 1528. Palma Vecchio did not compete, as has been stated even by modern writers, for Palma was one of the judges ("bancali") who awarded the work to Titian.¹ The original was finished by Titian on August 27th, 1530, and was considered his masterpiece.

This was a legendary subject of the Dominican order, much in vogue in the fifteenth and sixteenth centuries. St. Peter Martyr was a great preacher of the Dominicans, who was murdered by an assassin (April 28th, 1252) hired by the Cathari, who hated him, by being struck down with an axe. The original was one of the highest efforts of Titian; the figures were grand and natural, and the composition was broad and imposing. It was a subject of close study and admiration by Rubens, the Caracci, Reynolds, and the chief artists of succeeding generations. The Government enacted that any one who should dare to remove the picture should be put to death.

"It was painted when Luther was at his zenith: it perished in the days of Mazzani and Garibaldi."

Adjoining this church is the "Scuola di San Marco" (now a hospital).

SAN GIULIANO.

("SAN ZULIANO.")

Near the General Post Office, off the Merceria.

Above the High Altar,

Girolamo da Santa Croce. Coronation of the Virgin, with (below) SS. Florian (centre), Giuliano, and (right) Paul the Hermit.

Chapel to left of High Altar,

Paolo Veronese. Last Supper.

"Paolo himself here fell almost into the same triviality as Tintoretto." (Burckhardt.)

First altar on the left,

Boccaccino. Madonna enthroned, attended by SS. Peter, Michael, the Baptist and John the Evangelist. This picture has been erroneously ascribed to Previtali (Cordeg-

¹ See "Carta della Scuola di San Pietro Martire" at Arch. di Stato.

liaghi), but it is signed with the initials "B.B." The composition is in the antique style, the figures being without much expression.

"A very pleasing but much injured work." (Layard.)

"The style here is broad, as in his later frescoes of Cremona. The surface is slightly changed by restoring." (C. & C.)

SAN LIO.

(SAN LEON, OR SAN LEONE IX.)

Near Santa Maria Formosa.

First altar to the left,

Titian. St. James (Jacopo) of Compostella (St. James the Greater). An arched canvas, to which a piece has been added on the right. It has been repaired in many places, and it is badly preserved. There are traces of Titian's name in the foreground.

"The lines are of that great boldness which surprises afresh in every work of Titian." (C. & C.)

St. James (the Greater) was not the son of a fisherman, but of a nobleman, and he was greatly attached to Jesus. He performed many miracles, and was beheaded. He is the patron saint of Spain. His place in the Last Supper is the third from Christ, on His left. He is frequently depicted as a pilgrim, with pilgrim's staff and wallet, cloak and shell. July 25th, A.D. 44.

SANTA LUCA.

Not far from Blumenthal's Bank, and opposite the Teatro Rossini.

First altar on the left,

Niccolò Renieri. St. Louis, king of France, with SS. Cecilia and Margarita da Cortona. The heads of the two female saints are remarkably beautiful, and are probably portraits of the artist's two daughters, Lucretia, who married Daniele van Dyck, and Clotilde, who married another painter, Pietro Vecchia. The composition is harmonious, and the figures well grouped. The drawing is of the Roman school.

Over the High Altar,

Paolo Veronese. St. Luke and the Virgin. Dark and unpleasant, and a poor specimen of the master.

SAN MARCUOLO.

(ALSO CALLED SANT' ERMEGORA E SAN FORTUNATO.)

On the Grand Canal, opposite the Correr Museum.

On the right, near a side door,

Attributed to **Titian.** *Young Christ on a Pedestal, bearing the Orb, with (left) St. Andrew with his cross, and

(right) St. Catherine with her wheel. This is supposed by Morelli, Layard, and others to be an early work of Titian; but C. & C. ("Titian," ii. p. 432) say it is not a genuine Titian, but is "a Titianesque panel in the style of Francesco Vicelli, or Santo Zano." It was originally a fine picture, but now is in a very damaged state. Zanotto says that the grandeur and nobility of the figure St. Catherine shows that Titian was equal to his great rival Giorgione, and that the figure of St. Andrew recalls one in a picture that Titian painted in 1539 for Pieve di Cadore. Layard thinks, from the resemblance here of St. Catherine to the Santa Barbara of Palma Vecchio, in Santa Maria Formosa, that the same model sat to the three contemporary painters, Giorgione, Titian, and Palma Vecchio.

Sides of choir,

School of **Tintoretto**. Saints and Last Supper.

SAN MARTINO.

The only picture deserving attention in this church (situated near the Arsenal) is a "Last Supper" by Girolamo da Santa Croce, on the organ gallery, over the entrance. It is his last dated work (1459), and in it he tried to keep pace with the times, but, though there is greater freedom of treatment in this picture, it does not equal his first (in San Salvatore).

There is another and very feeble work, by G. Santa Croce here, a "Resurrection" in the second altar to the right of the High Altar.

SAN MARZIALE.

(SAN MARCILANO="ST. MARCILIAN.")

Middle altar to the right,

Tintoretto. St. Marcilian, bishop, with SS. Peter and Paul. This was **Tintoretto's** last work, ordered by Pietro Pianella, canon of San Pietro di Castello. St. Marcilian (Marziale) is about to ascend to heaven, accompanied by SS. Peter and Paul. The head of the bishop is very life-like, and the flesh of all three figures is beautifully rendered, from which it can be seen how much **Tintoretto** studied from nature.

First altar on the left,

Titian. *Tobias and the Angel. The assertion of Vasari and Zanetti that this picture was painted in 1508 is erroneous; Ridolfi considered it executed in **Titian's** most delicate manner, which was hardly that of his thirtieth year. Tobias was the son of Tobit, a rich man, who became blinded by sparrows while sleeping outside the wall of his courtyard.

He sent his son to collect ten talents which Tobit had committed to a certain man named Gabael, who resided at Rages in Medea. Tobias was accompanied by the angel Raphael, but Tobias himself went no further than Ecbatana, deputing Raphael to continue the journey and collect the money. At Ecbatana Tobias was married¹ to his cousin Sara, daughter of Raguel, and on the return of Raphael they proceeded on their journey home. Tobias was attacked on the Tigris by a fish which leaped out of the water to assail him, and on his return with the money, Tobias cured his father's blindness with the gall of this fish. The mystic purpose of the dog in the journey of Tobias is explained by Ruskin, "to mark the share of the lower animals in the gentleness given by the outpouring of the spirit of Christ."²

Compare this picture with Cima's beautiful representation of the same subject in the Academy.

"A naïve picture of child-like innocence under heavenly protection." (Burckhardt, p. 193.)

"No figures were ever more beautifully coupled. . . . The shadow is thrown with broad sweeps of a brush of stiff bristle and solid size, and it seems as if no time had been lost in subtle glazings, when effect could be won by direct but moderate and temperate strokes." (C. & C., "Titian" ii. p. 30.)

In the sacristy is a "Crucifixion" by Palma Vecchio.

SANTA MARIA, MATER DOMINI.

On the way from the Rialto Bridge to the Correr Museum.

Right aisle, second Altar,

* *Catena* (Vincenzo di Biagio). St. Christine kneeling on the shore of Lake Bolsena, with angels; above is the Saviour on a cloud. This very beautiful picture was painted in oil on wood, in 1520; now much injured by restoring. It is considered his masterpiece.

"A very lovely example of the Venetian religious school." (Ruskin.)

"The whole picture is as pure and charming in sentiment as it is sweet and harmonious in colour." (Mrs. Jameson.)

"What strikes us here is the derivation of different parts from various masters." (C. & C.)

"Observe how the old Venetian treats this, and reflect a moment on the emotional martyrdoms of the 17th century. The heads are most lovely." (Burckhardt.)

¹ Consequently it is a mistake to represent Tobias as a mere boy, as most painters do.

² See Károly's "Paintings of Florence," p. 199 (d), and p. 252. The history of Tobias is contained in the fourteenth chapter of the Book of Tobit in the Apocrypha.

"Although in bad condition it is distinguished by delicate and refined colouring, by the *naïve* and touching expression in the angels' heads, and by a pleasing landscape." (Layard.)

"No subject could be better adapted to the kind of charm which this artist-poet knew how to throw over his compositions; indeed, it may be called his *chef-d'œuvre*, and that which most completely justifies the enthusiasm of the senator Marc Antonio Michele, who entreats a certain Marsilio, to whom he wrote, at Rome in 1521, with all the solicitude of patriotism and friendship, to watch over the life of Catena; because death, he says, seems to delight in cutting off the greatest painters, having already thrown his dart at Raffaele, and holding his scythe ready to strike Michelangelo." (Rio, "Christian Art.")

Right transept,

Tintoretto. The Finding of the Cross.

"A carefully painted and attractive picture, but by no means a good specimen of the master." (Ruskin.)

Left transept,

Bonifazio II. (or Bonifazio III.) Last Supper. This picture has been attributed to Palma Vecchio, because it was so beautifully painted; but Morelli and other critics believe it to be by Bonifazio, junior. The apostles talking together pay no attention to Christ.

First Altar on the left,

Bissolo. The Transfiguration, with Peter, James, and John in the foreground. This picture was painted in 1512 for Girolamo Contarini.

"It is now of a dull, flat tone, and almost entirely repainted." (C. & C.)

MADONNA DE' MIRACOLI.

(SANTA MARIA DE' MIRACOLI.)

On the ceiling,

Pennacchi. Prophets and Saints.

"A rude treatment might suggest that Pennacchi left his work to assistants. . . . Bloodless flesh tints and opaque shadows give an unpleasant air to figures otherwise pleasing." (C. & C.)

Cima. Tobias and Angel between two Saints. On wood, in bad condition.

"A combination of silvery light and cold treatment." (C. & C.)

SAN MOISÈ

To the west of the Piazza San Marco, near the Hôtel d'Italie, Bauer—Grünwald.

Right aisle, second Altar,

Liberi. Saints adoring the Cross.

Chapel to the left of the High Altar, on the left,

Tintoretto. Christ washing the Disciples' Feet. Now



THE MARTYRDOM OF ST. CHRISTINE.—VINCENTO CATENA.

much faded and in parts destroyed, and hung in such a dark place that it can hardly be seen.

"It is certainly one of the least successful of the painter's works, and both careless and unsatisfactory in its composition as well as its colour." (Ruskin, "St. of Ven." iii. p. 306.)

Opposite, same chapel,

Palma Giovane. Last Supper. Now in a bad condition and uninteresting.

Chapel to the right of the High Altar,

Attributed to **Palma Vecchio.** Assumption.

In Sacristy, on ceiling,

Pietro Vecchia. Pietà. A modern-looking, uninteresting work.

MURANO.

SANTA MARIA DEGLI ANGELI.

This church contains little of interest, except a work by **Tintoretto** representing the "Finding of the body of St. Mark."

Pordenone (?) Annunciation. Vasari and Ridolfi state that this canvas was done by Pordenone after the nuns of S. M. degli Angeli had rejected one by Titian on account of the greatness of its price, about 1537.

"The picture is feeble and much disfigured by repaints. . . . The master is in a great measure represented by his journeymen." (C. & C.)

MURANO.

THE CATHEDRAL ("DUOMO") OF SAN DONATO.

Over the side doors, on the right,

Lazzaro Sebastiani (or Bastiani). Madonna enthroned with Saints. The kneeling patron, Giovanni degli Angeli. Canon of San Donato, at Murano, who ordered the picture, is presented to the Virgin by San Donato, while St. John recommends two winged angels. In front of a low wall boys play on musical instruments. This panel is dated 1484.

San Donato of Arezzo was of noble birth, and in childhood a companion of the Emperor Julian. He performed many miracles and was made Bishop of Arezzo. He was tortured and beheaded by the pagans.

MURANO.

SAN PIETRO MARTIRE.

Between second and third Altars, on the right,

Giovanni Bellini. * Madonna and Saints with the donor, Doge A. Barbarigo. The Doge Agostino Barbarigo is kneeling before the Madonna; he is introduced by SS.

Mark and Augustine. The chief event in his reign was the acquisition of the Island of Cyprus. This picture is dated 1488. During the Doge's life it was in his palace, but at his death it was taken to Santa Maria degli Angeli, at Murano, of which Barbarigo had been the administrator, and where two of his daughters were nuns. It is now much injured by repainting and restoration, and it can with difficulty be seen in its present position. Sir A. H. Layard, who had an opportunity of examining it when temporarily removed to the municipal palace, highly praised the beautiful cherubs, the charm of the landscape, and its wondrous atmosphere.

"The portrait of the Doge in its life-like character is worthy of Titian." (Layard i. p. 314.)

"How noble the proportions of the saints, how grand and real the portrait of the Doge! It is here that large contrasts of light and shade are united with bright and blended tone; that the atmosphere is plain round these people, and helping them to live and move before us, and nature is ennobled by thought and skill." (C. & C.)

Near the door of the Sacristy,

Marco Basaiti. Assumption of the Virgin. Painted on wood in oil; originally in the Convent of the Angeli, at Murano. A large and important work with an excellent landscape. Ridolfi is the only writer who attributes this picture to Giovanni Bellini.

SANTA MARIA DELL' ORTO.

(Madonna dell' Orto.)

("St. Mary's of the Garden.")

In the extreme northern part of Venice.

First Altar on the right,

Cima. * St. John the Baptist on a pedestal, with (right) SS. Paul and Jerome, and (left) SS. Peter and Mark, under a portico. This picture is considered by Rio to be Cima's masterpiece; in it he shows his deep feeling for nature, and his fondness for introducing details of plants and fruits. It was highly praised by Zanetti and Ridolfi, who called particular attention to the perfect rendering of nature and the lively expression of the heads.

"The type of St. John the Baptist was, perhaps, the best adapted to the genius of Cima, who has not only surpassed himself in it, but in the conception of the character has left the greatest painters of the age—Titian and Raffaele¹ included—far behind him. . . .

¹ This spelling is adopted by some translators of Rio, but the present author prefers the form "Raphael." See Karl Károly's "Raphael's Madonnas, and Other Great Pictures." London: G. Bell & Sons, 1894.

The whole forming a group which will bear comparison with the most perfect productions of Christian art in Venice." (Rio.)

On the fourth Altar,

Daniele van Dyck. Martyrdom of St. Lawrence. Compare this picture with Titian's * celebrated representation of the same subject in the Gesuiti.

On the right wall beyond the fourth Altar,

Palma Vecchio. * St. Stephen surrounded by four other saints.

"St. Stephen stands in the centre on a kind of platform. The face is divinely beautiful, mild, refined, and elevated to a degree uncommon in the Venetian School. Four saints stand around him, St. Helen, with her cross, a Dominican (I think St. Vincent Ferrer), a Pope, and a martyr saint (St. Stephen). This picture is almost, if not quite, equal to the famous 'Santa Barbara' of the same artist." (Mrs. Jameson, "Sacred Art," ii. p. 553.)

On the right and left of the entrance to the sacristy are two Angels by **Paolo Veronese**. In the sacristy are twenty-eight portraits of Venetian saints.

Chapel, on right of the Choir,

Girolamo da Santa Croce. SS. Augustine and Jerome.

In the Choir (right),

Tintoretto. The Last Judgment. Not as fine as his representation of the same subject in the Doges' Palace (the largest oil canvas painting in the world).

"By Tintoret only has this imaginable event been grappled in its verity. Not typically nor symbolically, but as they may see it who shall not sleep but be changed." (Ruskin, "Mod. Paint.," ii. p. 172.)

In the Choir (left),

Tintoretto. * Worship of the Golden Calf. **Tintoretto** painted this and the "Last Judgment" for this church for simply the cost of the materials, which facts soon became known and attracted the attention of all classes to the works. Ridolfi and Boschini wrote enthusiastically about them, and found them each equally worthy of admiration, but the more modern Burckhardt, who never appreciated **Tintoretto**, condemned them as "coarse and tasteless." The way in which **Tintoretto** has filled up this narrow canvas, which is sixty feet high, is very ingenious. The heads of the women are very beautiful, especially that of a young girl near an old woman.

"Note the way the clouds are wrapped about the distant Sinai." (Ruskin.)

There is no record of **Tintoretto's** visit to Rome, but it seems probable that he had seen the Sistine Chapel before

commencing these works. At that time he was by no means a famous man.

"The whole church, including these pictures, was 'restored' a few years ago, the result being a ghastly ruin and eternal disgrace to modern Venice." (Ruskin.)

Over the High Altar,

Palma Giovane. The Annunciation. All the other pictures here are by **Tintoretto**.

Left aisle, third Chapel (Cappella Contarini),

Tintoretto. * The Miracle of St. Agnes.

St. Agnes was a Roman maiden of great beauty, and a Christian, whom the son of the Prefect Sempronius wished to marry; but as she would not, she was subjected to many indignities. When she was taken to a house of infamy, her hair lengthened until it was a cloak around her. She was condemned to be burned, but the fire spared her, and consumed her executioners. Finally a man was found to ascend the funeral pile and kill her with his sword. She is generally represented with a lamb. She is one of the four great virgin martyrs of the Latin Church. Her day is January 21st, 304.

St. Agnes is seen in the middle foreground praying that Licinius, the son of the Prefect of Rome, who reclines in the left foreground, may be restored to life. In front of her stands the tyrant Meneseeus. Above hover angels bearing a crown of glory for the saint.

"Salve, o forte virgo, o veneranda
Divina Agnese : repulsasti invitta
Del cruel Meneseeo le offerte infami,
E per la gloria di Gesù la terra
Latina imporpororò del tuo bel sangue."

The composition is remarkably fine, and the expression of the numerous personages animated and life-like. The colouring of this picture is not in **Tintoretto's** usual style, and some have supposed that he wished in this work to imitate Paolo Veronese—a supposition which is hardly tenable.

Left aisle, second chapel (right),

Tintoretto. * Presentation of the Virgin in the Temple.

Though this picture has suffered much from repainting, it still remains a very remarkable one. It is usually said that the girlish figure of the Virgin was suggested by Titian's representation of the same person in the Academy; while on the other hand it is claimed that Titian copied the figure in his picture from the Virgin in this by **Tintoretto**. The two representations of this subject by **Tintoretto** and Titian



PRESENTATION OF THE VIRGIN IN THE TEMPLE.—TINTORETTO.

are a sort of test of art-understanding, by which the enlightened (especially the followers of Ruskin) judge the capacity of the less instructed according to the preference they give.

The staircase introduced in this picture is thoroughly Venetian, and the effect of the figures in shadow is admirable. **Tintoretto**, like all other painters who have treated this subject, has made the steps too high for historical accuracy. The steps in the "Stairway of Fifteen Steps" in the Temple were very low, three or four of them making the height of an ordinary step. A tradition says that when Mary, at the age of three,¹ was first taken to the Temple, she ran up these steps at one bound. This is quite possible when we bear in mind these measures.²

"Tintoretto's greatness, the wonderful sweep and grandeur which his contemporaries call *stravagante*, the lavish power with which he treats every subject, cannot fail to impress the beholder." (Mrs. Oliphant, "Makers of Ven.," p. 317.)

Over the altar,

Domenico Tintoretto. Adoration of the Shepherds.

In the same chapel, on the left,

Palma Giovane. The Crucifixion.

First chapel on the left (to the left of entrance),

Giovanni Bellini. Madonna.

Morrelli considers this an early work, bearing a *cartellino* which has been much mutilated by the restorer. The head of the Virgin is the most beautiful part of this picture.

In the same chapel, on the left,

Lorenzo Lotto. Pietà, or, Lamentation over the body of Christ.

Nearly opposite this church is **Tintoretto's** house, No. 3136, Calle Larga, near the Ponte dei Mori.

SAN PANTALEONE.

Not far from the Scuola di San Rocco.

Second chapel on the right, over the Altar,

Paolo Veronese. The Healing of a Boy by San Pantaleone.

Chapel to the left of High Altar,

Antonio Vivarini. Coronation of the Virgin, with Saints, Prophets, etc.

¹ This is her age according to tradition, but she is generally represented older than that.

² Tissot, in his "Illustrations of the Gospel," exhibited in the Paris, Champ de Mars, "Salon" of 1894, represented this subject with historical (or traditional) accuracy.

This picture was painted in 1444 for the Chapel of the Holy Nail. It is similar to the same subject in the Academy by Giov. and Antonio **Vivarini**, which latter Morelli considered to be a copy of this. It is inscribed with the name of Antonio only.

Second altar on the left,

Padovanino (A. Varotari). *Pietà*.

One of his favourite subjects, executed in a hasty manner, with negligent drawing.

On the ceiling,

Fumiani (died 1710). The Glory of San Pantaleone.

A large composition with a perspective arrangement in Pozzo's manner. The rest is not painted in fresco, but on surfaces of linen nailed up.

SANTA MARIA DELLA PIETÀ.

On the Riva degli Schiavoni.

Behind the High Altar,

Moretto (Alessandro Bonvicino). * Christ in the house of Simon the Pharisee. One of his grandest and most important works; dated 1544. (Some have read this date 1563, but Moretto died *c.* 1555.) In the background is a view of Brescia, his native town. It was ordered for the convent of San Fermo at Monselice. It is the model of the luxurious style which found so great an exponent in Paolo Veronese.

"A canvas which may be considered the most important that **Moretto** ever produced. It must have been very beautiful before it was injured by restoring." (C. & C.)

"The heads are finely modelled and worthy of Titian; the expression of Christ and the Magdalene very fine; the young woman to the right of the spectator a very beautiful figure." (Layard, ii. p. 579.)

On the ceiling is one of the finest frescoes by **Giovanni Battista Tiepolo**, representing the "Victory of Faith."

SAN PIETRO DI CASTELLO.

In the extreme eastern part of Venice.

There is little of interest to be seen in this church, except the following two pictures.

Above entrance to Sacristy,

Marco Basaiti. St. George and the Dragon. Canvas; dated 1520; and quite beautiful, though injured. Here Basaiti appears a not unsuccessful imitator of Carpaccio. For an account of the legend, see Carpaccio's representation of the same subject in San Giorgio degli Schiavoni.

Third altar, on the right,

— * St. Peter enthroned with Saints. On the left are SS. Andrew, with cross, and Nicholas, with crosier; and right, SS. James, with pilgrim's staff, and Anthony the abbot, with stick and bell. This excellent work, on canvas, in oil, is characteristic of **Basaiti**, who loved figures in shadow against a glowing sky. It was ordered by Antonio II. of the Contarini, who was Patriarch of Venice from 1508-1524.

"Soft and graceful, as are all his works." (Mrs. Clement.)

"The influence of Carpaccio is observable here in the firm rendering of form. The colour, injured by restoring, is of a low olive key, the faces of soft character." (C. & C.)

San Pietro di Castello is celebrated as being the place where the marriage of the "**Brides of Venice**" took place. By ancient custom, on St. Mary's Eve (January 31st), twelve poor virgins, endowed by the Republic, came here with their "fiancés" and friends, and were married.¹ They were dressed in white, and each had her *dot* in a little box ("arcella") suspended by a ribbon round her neck. The Doge and chief officers of the State assisted at the ceremony. In 932 (or 939) pirates from Trieste carried off the brides during the ceremony, but they were soon rescued, and the pirates were killed at a creek, still known as "Porto delle Donzelle" ("The Maidens' Port"). After this episode the "Festa delle Marie" ("The Fête of the Marys," as all girls in Venice are named Mary) was established, in which twelve dolls, dressed as brides, were carried around the piazza in procession. But this dumb show did not satisfy the Venetians, so the dolls were soon replaced by twelve virgins, in magnificent costumes adorned with jewels. This annual procession was continued until 1379, when the war of Chioggia interrupted all Venetian merry-makings.

In a book of wood-cuts, attributed to Titian (1570), is a figure entitled, "*Sposa Venetiana a Castello*." It was taken from an old painting in the Scuola di San Giov. Evangelista, and by the writer is believed to represent one of the brides here described.

IL REDENTORE.

("THE REDEEMER.")

On the Canal della Giudecca.

First Chapel, on the right,

Francesco Bassano. The Nativity.

¹ Such is the common account, but there seems good reason to believe that at that epoch, on this day, *all* the marriages in Venice for the year were celebrated, so that all might rejoice together:

Second Altar, on the right,
Carletto Caliari. Baptism of Christ.

Third Altar, on the right,
Tintoretto. Scourging of Christ.

Third Chapel, on the left,
Palma Giovane. Descent from the Cross.

Second Chapel, on the left,
F. Bassano. The Resurrection.

First Altar, on the left,
Tintoretto. The Ascension.

The *Sacristy* contains three admirable Madonnas, formerly attributed to Giovanni Bellini :—

Luigi Vivarini (according to Sir J. A. Crowe). *Madonna adoring the sleeping Child. This picture is considered by Layard to be by one of Bellini's pupils. Behind the throne a green hanging is thrown over a line, on which a bird is perched. Two lovely boy-angels are seated on the parapet playing. On wood, in oil.

"Nothing can be more evident than that Vivarini endeavours to emulate Bellini's freshness of conception, gentleness of type, studied simplicity, and mastery of hand. . . . Vivarini is nowhere so completely cast into the shade as when he struggles with the difficulties of the oil medium." (C. & C., "Hist. Pts., N. Ital.," i. p. 64.)

Bissolo. Madonna between SS. Jerome and Francis. This picture was attributed to Giov. Bellini by Venetian writers, but a replica of it, under the name of **Bissolo**, is in the Casa Alvise Mocenigo, Venice.

— Madonna between SS. John the Evangelist and Catherine of Alexandria. This has likewise been erroneously ascribed to Giov. Bellini, and by some is considered to be by Pasqualino, a pupil of Bellini.

CHURCH OF SAN ROCCO.

Adjoining the Scuola di San Rocco.

On the right, in the centre, large picture,
Tintoretto. Pool of Bethesda.

"A noble work but eminently disagreeable." (Ruskin.)

Above it,
Tintoretto. St. Roch in the Wilderness.

Chapel right of High Altar,
Titian. *The Betrayal (or Christ dragged to Golgotha). This picture was ascribed by Vasari to Giorgione. The

works of **Titian** were not profoundly religious, and it may safely be said that none of them ever started a tear, therefore the fact is still more strange that a picture by him should stand almost alone in modern times as an object of veneration. The pictures which were most revered in Venice for their supposed power of working miracles, were ancient Byzantine Madonnas, which had no attraction as works of art. But it is related by Sansovino¹ of this picture by **Titian** that it created an extraordinary impression on the Venetians, who revered it highly and believed that by its intervention numerous miracles were performed. It is well-known that the offerings made before it were the source of the fortune which enabled the brethren of San Rocco to rebuild their place of meeting. The head of Christ is out of proportion with that of the other figures—a material fault, showing inexperience.

In the Choir,

Four large pictures by **Tintoretto**, representing the charity of St. Roch ; (R.) St. Roch in the Hospital.

"It is a very noble picture, carefully composed and highly wrought, but it gives no pleasure." (Ruskin.)

(L.) Holy Martyrs.

On the left side of the church, in the centre,

Fumiani. Expulsion of the Money Changers from the Temple.

Above it,

Pordenone. St. Mark giving his Cloak to the Beggar, with St. Christopher looking on. This is a fresco removed from the façade of the old church on this site. It was painted in 1528, in his broadest manner, showing his ability in foreshortening and his power in chiaroscuro.

"It is a noble and very animated composition." (Layard.)

SANTA MARIA DELLA SALUTE.

On the Grand Canal.

First Altar on the left,

Titian. Descent of the Holy Ghost. This picture was painted in 1543. It is now much injured by time and re-painting.

"In no earlier work of the master is the impression more fully conveyed, that Nature has been caught in a quick and instant manner and transferred to the canvas. . . . Bold, free, and

¹ Francesco Sansovino, "Venezia," Venice, 1604, fol. pp. 197 and 288.

impressive, with the boldness and freedom which Tintoretto and Schiavone admired and envied, the handling betokens a mastery altogether unsurpassable." (C. & C.)

On the Altars opposite are scenes from the life of the Virgin by Luca Giordano.

On the ceiling above the High Altar,

***Titian.** *The four Evangelists, and the four Fathers of the Church. Of these eight medallions, the one representing St. Mark is said to be a portrait of Titian himself.

"They are worthy complements of a series which would be remarkable at any time and in any place. His figures are not cast in the supernatural mould of those of Michelangelo at the Sistine, they have not the elegance of Raphael, nor the conventional grace of Correggio, but they are built up as it were of flesh and blood, and illuminated with the magic effect of light, and shade, and colour, which differs from all else which was realized elsewhere by selection, outline and chiaroscuro. They form pictures peculiar to Titian." (C. & C. "Titian," ii. p. 72.)

The chief works of this church are in the *Sacristy*.

On the wall opposite the entrance,

***Tintoretto.** The Marriage at Cana. This magnificent picture was painted for the dining-hall of the brotherhood of the "Crociferi" ("Crucified"), and its perspective was purposely made a continuation of that refectory so that the good fathers could see Christ seated at table with them. This fine effect of perspective is always especially pointed out by the guides. It is one of the few pictures which Tintoretto signed. It is about 25 feet long by 15 high. At the further end of the table are seated Christ and the Virgin. The bride is the third figure from the Virgin on the spectator's right; she wears a white head-dress of lace with pearls intertwined. Between her and the woman on Mary's left hand is a male figure, who is probably intended for the bridegroom. This subject was always a favourite one with the Venetians, because it gives dramatic interest to figures in gay costumes. The female heads here are remarkably beautiful; their hair is of that golden tone peculiar to the Venetians of the time.¹ The striking effect of light is very remarkable in this picture, and it may be counted his greatest success in this respect. In 1657, when the Republic, with the consent of Pope Alexander VII., suppressed the religious orders of the "Crociferi," and "Santo Spirito,"

¹ To give this golden tint to their hair, the Venetian belles used to steep their hair in a special preparation, and then dry it in the sun, using for this purpose broad-brimmed hats without crowns.

sequestrating their estates to defray the expenses of the Turkish war, this picture was offered for sale to the Florentine court for 4,000 silver crowns; but the Grand Duke would not give more than 1,500 and Tintoretto's work subsequently came to the Salute.

"A magnificent *genre* picture of domestic character (not princely like Paolo Veronese), in which at least the miracle and its effects are in a praiseworthy manner placed in the foreground." (Burckhardt.)

"Evidently the work has been a favourite with him, and he has taken as much pains as it was ever necessary for his colossal strength to take with anything. . . . The tone of the whole is sober and majestic in the highest degree. . . . The picture is perhaps the most perfect example which human art has produced of the utmost possible force and sharpness of shadow united with richness of local colour. The picture unites colour as rich as Titian's, with light and shade as forcible as Rembrandt's, and far more decisive." (Ruskin, "Stones of Venice," iii.)

Over the Altar of Sacristy,

***Titian.** St. Mark enthroned between four saints. St. Mark, a grand figure; with the shadow of a cloud thrown across him, is in the centre. On the right St. Sebastian, with an arrow lying at his feet, and St. Roch symbolize the evils of war and pestilence, which had been overcome, for the plague of 1510 in Venice had carried off 20,000 persons. On the left SS. Cosmo and Damian, who were physicians, are introduced for the like reason. Cosmo holds a box of pills in his right hand. The panel is arched at the top, and the figures are under life-size. This picture was painted in 1513 for the Church of Santo Spirito, Isola, and was taken to the Salute in 1656. The predominant colours are red and green. It shows the unmistakable influence of Giorgione. This once beautiful panel was in a much better light in its original position in the now suppressed Church of Santo Spirito. It has recently passed through the hands of the restorer, much to its detriment.

"Oh che bela figura è quel San Marco!"

"It was, when I first saw it, to my judgment by far the first work of Titian's in Venice. It has since been restored, and it seemed to be entirely destroyed." (Ruskin, "Stones of Venice.")

"A marvel of nobleness in the characters, in tone golden and full of light." (Burckhardt.)

"Of the greatest richness of colour and nobility of conception." (Layard.)

"The air, so mild, and so beautifully modelled in sky and cloud that it seems endowed with a mysterious inner motion, is admirably toned to meet the deep shadows cast over the high pillars to the right." (C. & C., "Titian" i., p. 146.)

Around the walls of the Sacristy ; to the right of entrance door,

Attributed to Girolamo da Treviso (**Pennacchi**), but possibly by **Lorenzo Lotto**. St. Roch between SS. Sebastian and Jerome. On wood, much repainted.

Around it, and on the opposite side of the door are four Madonnas in the style of **Sassoferrato**, and two large religious pictures by **Salviati**.

Attributed to **Basaiti**. St. Sebastian. It is doubtful if this be the work of Basaiti, although it resembles his pictures in San Pietro di Castello. Morelli considers it authentic.

"It is a good example of his pale and delicate manner, with a notable landscape background." (Layard.)

"A grand figure in a beautiful landscape of Umbrian scenery." (Hare.)

"A heavy square figure of the character of **Basaiti's** later time ; on canvas ; much injured by repainting." (C. & C.)

Palma Giovane. Jonah.

To the left of the Altar,

Cristoforo Caselli (of Parma), called "Il Temperello." Madonna with four worshippers. The Abbé of San Cipriano di Murano is seen kneeling, with St. Benedict in the robes of his order, and San Cipriano, holding a book and crosier. This triptych, in tempera, is signed and dated 1495. It was painted to order for Vittore Trevisano, who was first at the monastery of San Sepolcro di Astino, in the diocese of Bergamo, and later became Abbot of San Cipriano at Murano. It was originally hung in a side altar of San Cipriano, erected and decorated with valuable marbles by the abbot himself, hence he is seen in prayer before the Madonna. The two saints depicted at the sides were the patron saints of the church, and when it was suppressed this triptych went to the Salute.

The ceiling of the Sacristy is adorned with three paintings by

Titian. Murder of Abel. It is now much damaged by old varnishers, who have dimmed and dulled the colour. This picture was highly praised by Zanetti and Boschini. The latter, in his celebrated "Carta del Navegar," expresses his opinion thus in verse :--

" Questo è disegno, questo è colorito !
Oh che bei contornioni, oh che gran forma !
Che movimenti in scurzo vivie fieri ! "

Ruskin, in his characteristic way, condemns these three works in the following words : "Much vaunted ; are indeed as feeble as they are monstrous."

"Though strained and in many ways incorrect, the group is still imposing, because where the contour is false and articulations are loosely rendered, the defects lie hidden under magic effects of colour, and light and shade." (C. & C. "Titian" ii. p. 70.)

Ceiling, centre,

Titian. Sacrifice of Isaac. This picture, equally with the others, is condemned by Ruskin and Rio.

Ceiling, nearest the Altar,

Titian. David and Goliath. This canvas is very much injured.

"The body lies headless but grandiose in its strength, an inert mass disposed with consummate skill. . . . The whole scene is illumined weirdly by the opening in the sky, the rays from which do not pierce the gloom on the horizon." (C. & C. "Titian," ii. pp. 70, 71.)

These were among the earliest Venetian attempts to give a "view from below" ("di sotto di sù"), which was not a favourite mode of representation with the Venetians.

"All these pictures are striking, either as individual displays or thought or as compositions. All are remarkable for boldness of conception." (C. & C.)

SAN SALVATORE.

Near the Rialto Bridge.

Right aisle, third Altar,

Titian. The Annunciation. This picture was painted when Titian was eighty-nine years old. It did not satisfy its purchasers, and some critics of the time asserted that no one would believe that it was painted by Titian, so he wrote beneath the foreground, "Titianus fecit, fecit." It was highly praised by Vasari and all historians of Venetian art. On canvas, figures life-size.

"The 'Annunciation' is carried out with bold skill and surprising mastery of means. The old painter is now on the verge of ninety, yet his power and inventiveness are in some respects greater than they were in earlier days. He repeats a theme often studied and thought over, and his mature experience suggests to him a treatment as ingenious as it is new." (C. & C. "Titian," ii. p. 353.)

Chapel right of High Altar,

Bonifazio. Martyrdom of St. Theodore. St. Theodore held a high rank in the armies of the Emperor Licinius; being converted to Christianity, in his zeal he set fire to the Temple of Cybele. He was beheaded, or burned alive, November 9th, A.D. 300. He was the first patron saint of Venice. His symbol is a dragon under his feet, but in the famous old column of the Piazzetta it is distinctly a sort of crocodile.

High Altar,

Titian. *The Transfiguration. This picture dates from about the same time as the "Annunciation," having been painted when Titian was about eighty-nine years old. It is his only representation of the subject. Vasari and Ridolfi say that it had already suffered from retouching in their time. It was the covering of a "pala"¹ of chiselled silver, forming the ornament of the high altar. Christ is just leaving the earth. On the left is Moses with the Tables, on the right, Elias. These latter were probably painted by assistants. Canvas, figures life-size.

"In spite of its drawbacks, the canvas is remarkable for the richness of its toning, and Titian's genius and realizing forcible, almost majestic, movement is undeniable." (C. & C. "Titian," ii. p. 352.)

Chapel on left of High Altar,

The Supper at Emmaus. A very beautiful and important picture ascribed by tradition to **Giov. Bellini**, as well as by old and modern guides: C. & C., Baedeker, and others say it is by **Carpaccio**; Layard says by **Benedetto Diana**, a little-known scholar of Bellini. It was willed by **Girolamo Priuli**, Procurator of St. Mark, to the altar of the sacrament at San Salvatore. The surroundings are quite earthly and apparently commonplace, as in representations of the subject by **Palma Vecchio**, **Titian**, etc.; but one has only to compare the insolent pictures of **Honthorst** to understand that there are two kinds of realism. The head of Christ is remarkably fine. This supper only required three figures, but here the artist has introduced four persons with Christ.²

"It is not only unworthy of **John Bellini**, but unlike him. (Ruskin.)

"One of the first pictures of Italy; perhaps the most sublime head of Christ in modern art, only excepting **Leonardo**." (Burckhardt.)

"A picture in which we notice neither **Bellini's** types, nor his feeling as a colourist, nor his line as a draughtsman. The drawing is strongly marked, the drapery sharply defined; the scene lighted according to **Carpaccio's** want, by a ray from a window. It is one of the finest and most characteristic works by the master." (C. & C., "N. It.," i. p. 208.)

Left transept, in lunette above,

Natolino da Murano. St. Joseph. In such a dark place it cannot be seen. **Natolino** was an imitator of **Titian**.

¹ A square pasteboard, covered with a white cloth, to lay upon the chalice.

² See under "Marziale," Academy.

Left transept, below,
Niccolò Renieri. Baptism of Christ.

Left aisle, fourth Altar,
Palma Giovane. Madonna with SS. Anthony the Abbot, Anthony of Padua, and John.

Left aisle, on doors of organ, above,
Francesco Vecelli (brother of Titian). St. Theodore in armour (left), St. Augustine and monks.

"At first sight this picture was taken to be the work of Giorgione, so admirably was it coloured." (Sir A. Hume.)

SANTA MARIA DEGLI SCALZI.

(SANTA MARIA IN NAZARET, OR, CARMELITANI SCALZI,
 "BAREFOOTED CARMELITES.")

On the Grand Canal, near the Railway Station.

Behind the High Altar.

Groundlessly attributed to **Giov. Bellini.** Madonna. This work is not now considered to be an authentic Bellini, but by one of his pupils, Morelli thinks by **Pietro da Messina.** It was certainly not painted for this church, which was not built until 1630.

SAN SEBASTIANO.

In the western part of Venice, near the Canal di Fusina. This church is the burial-place of Paolo Veronese, and contains some of his most important works.

On the right, first Altar,

Titian. * St. Nicholas in Cathedra ("enthroned"). Painted in 1563, in his eighty-sixth year, for Niccolò Crasso, a wealthy Venetian lawyer; on a panel, arched at the top, now injured by restoring. On a pedestal of the seat is "Titianus P."

C. & C. think that Orazio Vecelli, Titian's son, who at that time superintended his studio, was "mainly instrumental in producing it, with the help of assistants."

St. Nicholas is seated in the stall of a cathedral choir, presiding over an imaginary audience. An angel raises aloft an episcopal mitre. On the ground are the three balls, emblems of the saint's peculiar benevolence.¹

St. Nicholas of Bari:—

Bishop of Mira, A.D. 326, patron saint of sailors, travellers,

¹ It has been claimed that the sign of the three balls used on pawnshops was derived from these three balls, representing the three purses of gold which St. Nicholas threw into the window of a poor nobleman; but the pawnbroker's sign originated with the Lombard family, who were the first great money-lenders of England.

merchants, of Russia, Bari, Venice and other places, was born at Panthera, in Asia Minor, of Christian parents. His remains were carried off from Mira in 1084 by some Italian merchants to Bari, a city on the south coast of Italy, but the Venetians also claim to possess his body.

This picture was highly praised by Vasari, and Ridolfi describes it in the following terms :—"The expression of the saint's countenance indicates what is passing in his mind ; and the colouring of this picture is likewise very brilliant, but it is the mode in which the tints are laid on that gives spirit and surprising effect to every part."

"What effect the picture may produce is due rather to warm, general toning of a golden shade than to freedom of touch, grandeur of form, or massive contrasts of light and shade." (C. & C., "Titian," ii. p. 332.)

On the right, second Altar,

Paolo Veronese. Madonna with St. Catherine and portrait of Padre Michele Spaventi. Spaventi was a prior of San Sebastiano, and was the confessor of Paolo Veronese. The forms here are very beautiful, and the portrait of the monk is painted with great truth, and no doubt was a "speaking likeness." Ruskin calls it "a perfect and priceless treasure."

On the right, fourth Altar,

Paolo Veronese. Christ on the Cross with the three Marys and St. John.

On the High Altar of the Choir,

Paolo Veronese. Madonna in Glory, and SS. Sebastian, John the Baptist, Peter, Francis, Catherine, Elizabeth, etc.

On the wall to the right,

Paolo Veronese. Martyrdom of St. Sebastian.

On the wall to the left,

Paolo Veronese. *Martyrdom of SS. Marcus and Marcellinus.¹

In the centre of this picture is St. Sebastian in armour, who is encouraging the two martyrs as they are led to death. They are immediately behind him. Their martyrdom took place in A.D. 287 in Rome. A hideous woman, standing near, probably the mother of one of the martyrs, entreats them to escape. Women and children endeavour to intercept them, and a crowd is seen in the greatest excitement.

This is the finest of the series of pictures here by **Paolo Veronese**, which were painted between 1555 and 1565. The

¹ In Italian Marcelliano, and *not* Marcellino, as some writers have it.

heads are varied and expressive, and the composition is harmonious and well ordered.

"This appeared to me one of the finest *dramatic* pictures I ever beheld, and preferable to every other work of the master." (Mrs. Jameson.)

"A composition full of vigorous, spirited figures. . . . The mother, pleading and remonstrating, is a marvellous figure of an old woman with a bare neck." (George Eliot, "Diary," 1860.)

"This picture displays a beauty of composition, a richness of subject, and a power of expression and colour which in some respects entitles it to be considered the noblest of **Paolo Veronese's** works." (Layard, ii. p. 619.)

On the organ, outside, The Purification; *beneath*, Adoration of the Shepherds; *inside*, Pool of Bethesda (one of his finest works).

All these are by **Paolo Veronese**, as well as the surrounding frescoes, now nearly obliterated.

Left side of the church, third altar,

Paolo Veronese. Baptism of Christ.

Second altar,

Schiavone. The Disciples at Emmaus.

The beautiful * ceiling paintings, representing the history of Esther, are by **Paolo Veronese**, aided by his brother, Benedetto Caliari.

Paolo Veronese had a devoted compatriot, Father Bernardo Torlioni, prior of this convent of the Jeronimites, and he induced the monks to order some pictures of Paolo Veronese, shortly after his arrival in Venice, in 1555. At first he was only employed to decorate the sacristy, but his success was so great that the ceiling of the church was confided to him, and no more just idea of his power can be obtained than in these works. Unfortunately, they have been badly restored.

In the oval over the entrance door,

P. Veronese. *Esther setting forth to visit Ahasuerus. Esther, a Jewish maiden, foster-daughter of Mordecai, was raised to the position of Queen by the Persian King Ahasuerus (Xerxes), after he had divorced Vashti. She and her uncle Mordecai frustrated Haman's endeavour to expel the Jews from the Persian empire, and Mordecai was given the place of Haman.

The square, in the centre,

P. Veronese. *Esther crowned by Ahasuerus. Chas. Blanc remarks of the head of Esther in this picture that the face, lighted only by reflections, resembles a glass mask. It has been badly restored, and is the least pleasing of the three.

The oval near the choir,

P. Veronese. * The Triumph of Mordecai. The horses in the foreground of this picture are particularly fine. When these pictures were finished, so many persons came to see them that the monks conceived a very high opinion of the merits of the painter, and at once ordered **Paolo Veronese** to paint the choir and the wings of the organ.

Sacristy,

The ceiling-paintings (centre), "Coronation of the Virgin," and "The Four Evangelists" are by **Paolo Veronese**.

Around the walls, to the left of the entrance,

J. Bassano. Adoration of the Shepherds.

The other wall-paintings here are attributed to **Bonifazio III.** Their subjects are: Passage of the Red Sea, Jacob's Dream, Sacrifice of Isaac, Baptism of Christ, Agony in the Garden, Resurrection, Crucifixion with (right) St. Sebastian, and (left) St. Eustace.

SAN SILVESTRO.

On the west side of the Grand Canal, nearly opposite Blumenthal's Bank.

This church is only interesting as containing one of **Tintoretto's** finest works.

First altar on the right,

***Tintoretto.** * Baptism of Christ. This picture is ten feet wide by fifteen feet high. The top is arched, representing the Father supported by Angels; this part is not by **Tintoretto**. The composition of the subject is particularly grand and striking, and in this respect it is one of **Tintoretto's** finest and best thought-out works.

"There is simply the Christ in the water, and the St. John on the shore, without attendants, disciples, or witnesses of any kind; but the power of light and shade, and the splendour of the landscape, which is on the whole well preserved, render it a most interesting example. The Jordan is represented as a mountain-brook, receiving a tributary stream in a cascade from the rocks, in which St. John stands; there is a rounded stone in the centre of the current, and the parting of the water at this, as well as its rippling among the roots of some dark trees on the left, are among the most accurate resemblances of nature to be found in any of the works of the great masters. I hardly know whether most to wonder at the power of the man who thus broke through the neglect of nature which was universal at his time; or at the evidence, visible throughout the whole of the conception, that he was still content to paint from slight memories of what he had seen in hill-countries, instead of following out to its full depth the fountain which he had opened. There is not a stream among the hills of Friuli which in

any quarter of a mile of its course would not have suggested to him finer forms of cascade than those which he has idly painted at Venice." (Ruskin.)

First altar on the left,

Girolamo da **Santa Croce**. St. Thomas Aquinas enthroned, with (left) St. John the Baptist, and (right) St. Francis. The figures in the corners (left) St. Matthew and (right) St. Theodore are modern additions. This picture was painted in 1520, and is the earliest altar-piece of the artist. It is now much injured.

"A superb example of the Venetian religious school." (Ruskin.)

"A most beautiful picture, and a capital work of the master." (Mrs. Jameson.)

"Though it may be classed among the best which Girolamo produced it is still feeble, both as an echo of the manner of Francesco, and an imitation of the great Venetians." (C. & C.)

St. Thomas Aquinas (San Tommaso di Aquino) was a grand-nephew of Frederick I. of Loretto. At seventeen he became a Dominican at Naples. He was very learned but humble and simple in his manner. He was the most learned man of his time in the Church, and he never had a superior. His attributes are a book, pen, or ink-horn, and the sacramental cup, on account of his having composed the office of the sacrament. (March 7th, 1274.)

SAN SIMONE GRANDE.

(ST. SIMON THE GREAT.)

Near the bridge opposite the Railway Station.

To the right of the entrance,

Domenico **Tintoretto**. Presentation of Christ.

Chapel on left of High Altar,

Catena. The Trinity. The Almighty, seated on a throne, holds a cross on which Christ is suspended; a dove sits on the top of the cross. This work shows that Catena followed too long the practices of the old school, which accounts for the hardness of outline, the dryness and negligence of the design, the monotony of the action, and the feeble colouring.

Left of entrance,

Domenico **Tintoretto**. Last Supper. A very poor work.

SANT' STAE.

(SANT' EUSTACHIO.)

Near the Correr Museum.

The pictures in this church are all of the school of **Tièpolo**, the best (in the sacristy) being "St. Eustachio before his judges."

SAN STÉFANO.

Not far from the Iron Bridge leading to the Academy.

San Stéfano (St. Stephen) in Italian art is represented as a young man in the dress of a deacon. Nothing is known about him except what is related in the Acts of the Apostles. Dec. 26th, 33.

In the Sacristy, at the sides of an altar,

Giov. and Antonio Vivarini. St. Jerome. Painted in 1441, and now much restored.

Bartol. Vivarini. St. Lawrence. Originally in San Samuele. Much injured and repainted.

On the right (Sacristy),

Assigned to **Palma Vecchio**. Madonna, with the Magdalene, St. Catherine and another saint. Morelli considers this to be by **Boccaccino**.

"If genuine it has lost all its originality under repaints. Yet there is still much in the treatment that betrays the hand of **Bonifazio**." (C. & C. "N. It." ii. p. 491.)

In the *Cloister* adjoining the church on the north are some dilapidated frescoes by **Pordenone**.

I TOLENTINI.

(SAN NICCOLÒ DA TOLENTINO.)

Not far from the Scuola di San Rocco.

This church contains some unimportant pictures by **Bonifazio Veneziano** and **Palma Giovane**. There is also a picture by **Santo Peranda** representing San Gaetano (St. Cajetan) with personifications of chastity, obedience, and poverty. The saint is seen in the centre of the picture, his hands joined in prayer; "Chastity," a maiden in white, is in the act of binding the cord around his waist; "Obedience," a woman holding a prisoner by a chain, is on the left, and "Poverty," a girl dressed in a simple tunic with a flower in her hand, is on the right. These are the three chief virtues of the Franciscan Order. Above is the Father in glory.

SAN TROVASO.

(SAN PROTASIO and SAN GERVASIO.)

Behind the Academy.

Right Transept, near the side door,

Palma Vecchio. Madonna.

Altar to the right of High Altar,

Domenico Tintoretto. Crucifixion.

High Altar,

Bonifazio. Adoration of the Magi.

Altar to the left of High Altar,

***Tintoretto.** *Temptation of St. Anthony. This picture is a noble specimen of the master, and is untouched.

"A small and very carefully finished picture, but marvellously temperate and quiet in treatment, especially considering the subject. . . . The effect is one of plain daylight. . . . But for the noble workmanship, we might almost fancy it the production of a modern academy. . . . The woman on the left is one of Tintoret's best portraits of a young and bright-eyed Venetian beauty." (Ruskin.)

Same altar on the right,

Jacobello del Fiore. St. Grisogonus on horseback. Wood; entirely repainted.

Left Transept, end altar on the right,

Tintoretto. Last Supper. A poor work, condemned by most critics. Much repainted.

"Among his worst productions; . . . and the whole work is wanting in the dignity which belongs to the subject or to art. (Mrs. Clement.)

"Degraded to the most ordinary banquet." (Burckhardt.)

"I cannot express the astonishment and indignation I felt on finding in Kugler's handbook a paltry "cenacolo," ("Last Supper"), painted probably in a couple of hours, for a couple of zecchini,¹ for the monks of San Trovaso, quoted as characteristic of this master; just as foolish readers quote separate stanzas of "Peter Bell" or the "Idiot Boy," as characteristic of Wordsworth." (Ruskin, "Stones of Ven." iii.)

SAN VITALE.

Near the Iron Bridge leading to the Academy.

In the choir behind the High Altar,

***Carpaccio.** *Madonna and Saints. The Madonna appears in the clouds; below is the patron saint of this Church—Vitale, on horseback, accompanied by his wife Valeria, the Baptist, St. James, and St. George; in front of a high arched screen are SS. Gervasio, and Protasio, sons of St. Vitale, attended by SS. Andrew and Peter. This fine example of the master was painted in 1514 for San Vitale, having been ordered by Giovanni Luciani, priest of that church. It is thoroughly Venetian in character.

"In no previous example had Carpaccio represented form so

¹ Ducats, called in later times "zecchini" (sequins), were first coined in Venice, in 1284, and were of an equal value with the Florentine gold florin. See Molmenti, "La Vie Privée à Venise," p. 105, etc.; Zanetti, "Nuova Raccolta delle Monete"; also "Leader Scott" (Mrs. L. E. Baxter) "Ren. of Art in Italy," pp. 373-375.

feebly. . . . The horse of St. Vitale is wooden, the colour of a dull yellow-red." (C. & C. "N. It.," i. p. 210, and note.)

SAN ZACCARIA.

Behind the Riva degli Schiavoni, not far from Hotel Danieli. It contains several important pictures. The walls of the nave are covered with large paintings, representing memorable events in the history of the church, by inferior artists.

Right aisle, first altar,
Palma Giovane. Madonna.

Beyond on the right is the entrance to the
Monastic Choir (Coro delle Monache), "Choir of the Nuns," the chief picture in which, on the right, is * Madonna with SS. Bernard, Gregory, Paul, Elizabeth, and Benedict, generally attributed to **Palma Vecchio**, but by Mündler to Lorenzo Lotto. It is designed in the old style, but is more lively and varied, and the colour is still fine.

"Formerly very beautiful." (Burckhardt.)

Over the door, centre,
Tintoretto. Birth of John the Baptist. Very fine in colour.

On either side of it are two large pictures by
L. Bassano. The Funeral of the Virgin, and the Assumption of the Virgin.

On the altar,
Attributed to **Titian.** The Virgin in Sorrow ("Mater Dolorosa"). It is said that when in his eightieth year **Titian** painted a "Virgin in Sorrow" for the Emperor Charles V., and that he kept a replica of it for himself, which this work is supposed to be.

The **Cappella di San Tarazio** (through a door to the right [locked] in the church), contains three curious 15th century altars, with pictures by the **Vivarini** of Murano, due to the piety of different nuns, whose names they bear. The central altar-piece is by

Giov. and Antonio Vivarini. Madonna and Saints. St. Mark, in left corner, his blue mantle repainted, and St. Elizabeth, in right corner, are by **Giov. and Antonio Vivarini**; the other figures, St. Martin (left) and St. Blaise (right), as well as the Madonna, were entirely repainted in 1839 by Angelo Brancalion of Rovigo.

This imposing altar ("ancona") was intended to enclose a relic of the Cross, and was erected by Elena Foscari. The frames and wooden figures of these three altar-pieces were

made by Lodovico da Friuli in 1444, as an inscription states.

To the left,

Altar-piece of Margarita Donato.

To the right,

Altar-piece of Agnesina Giustiniani.

Both with paintings by **Giov.** and **Antonio Vivarini**, executed in 1443, now much injured and repainted, but showing the influence of the Cologne School.

Behind the central altar are figures of saints in monochrome, attributed to the **Vivarini**.

In the semi-dome of this chapel are some much-damaged rescoes, representing Evangelists, Prophets, etc., painted in 1442 by **Jacopo Bellini**.

"The figures are colossal, and unpleasant ; the angels hard and wooden." (C. & C.)

In the Choir of the Church, second chapel on left,

Attributed to **Giov. Bellini**, and by some to **Bissolo**. The Circumcision. Sir Joseph A. Crowe says that **Bellini** certainly painted this "almost unsupportable scene," but as it was executed for an altar of the choir, erected to the memory of Pietro Cappello after 1524, **Giov. Bellini** (1427-1516) could not have painted it, and it is probably the work of **Bissolo**, who painted a repetition of it, now in the Academy.

Left aisle, second altar,

Giov. Bellini. * Madonna between Four Saints. Ruskin calls this celebrated picture the "best John Bellini in Venice, after that of San Crisostomo." It was painted in 1505, when he was eighty years old, for the altar where it now is, consequently its perspective is arranged to suit the spot.

This is a masterpiece of the class which Vasari calls "la maniera moderna" ("the modern manner"), the term which was first applied, and justly, to Leonardo da Vinci's "Last Supper." **Bellini's** picture was carried off by the French with many others, and transferred to canvas and "restored" in Paris in 1797. Subsequent restorations have injured it still more.

The Madonna is seated on a high Renaissance throne, with the Child standing on her knee. Behind the throne is the usual canopy, and on one of the steps sits a lovely little angel, in dark-green and yellow robes, playing a viol. This is the charming figure that is nearly always introduced into **Bellini's** Madonnas. St. Lucy, on the right, a pretty, blonde girl showing an exquisite profile, offers a purse to the infant Jesus. She is dressed in grey, blue, and red drapery.

St. Catherine is on the other side of the Virgin. On the left is St. Peter, a grand figure, and on the right, St. Jerome. Their draperies are large and carefully composed. On each side of the canopy is a narrow strip of landscape—on one side a fig-tree, and on the other an elm.

"It is not one of his best, but it is a glorious picture." (Mrs. Clement, "*Queen of the Adriatic*," p. 205.)

"An altar-piece in which Bellini takes us with a spring into the midst of the Venetian moderns. . . . The quality for which it is pre-eminently remarkable is depth of light and shade." (C. & C., "*N. It.*" i. p. 173.)

"Nothing more grand than the figures of SS. Peter and Jerome can be conceived, and the expression of the female saints is touchingly simple, graceful and *naïve*—attributes which were the exclusive productions of that age, which was the golden age of religious painting." (Rio.)

"The whole painting is bathed in a soft but luminous haze of gold; yet each figure has its individuality of treatment, the glowing face of St. Peter contrasting with the pearly colours of the drapery and flesh-tints of the Virgin. No brush work is perceptible. Surface substance has been elaborated into one harmonious richness which defies analysis." (Symonds, "*Ren. in It. Fine Arts*," pp. 365, 356.)

CAPPELLA ZEN.

(SCUOLA DE' CROCIFERI, sometimes called, ORATORIO DI SS. FILIPPO E LUIGI, or, CHIESA DELL' OSPEDALETTO.)

Opposite the Church of the Gesuiti.

This little chapel contains some interesting pictures, for the most part by Palma Giovane, relating to the Doge P. Cicogna, a representation of whom will also be found in the Doges' Palace.

Doge Pasquale Cicogna was elected in 1585, and died ten years later. Under his rule the Republic prospered greatly; the Rialto Bridge was built, the Doges' Palace restored, and the buildings in the Piazza San Marco were completed. He married, in 1548, Laura Morosini, who belonged to an illustrious and ancient Venetian family.

Wall opposite the entrance,

Palma Giovane. (1) Doge Cicogna hearing Mass in his Senator's robe. (The artist is represented as the man to the right of the Doge.) (2) The same Doge receiving the news of his election. (3) The same Doge visiting this church.

To the left of the Altar,

Palma Giovane. Pope St. Clement instituting the Order of the Crociferi. This order was afterwards merged into the more modern one of the Jesuits.



MADONNA AND SAINTS.—GIOVANNI BELLINI.

To the right of the Altar,
Palma Giovane. Pope Paul IV. giving the ambassador of Venice a brief for the Crociferi.

Wall opposite the Altar,
Palma Giovane. The Saviour in Glory with Doge Raniero Zen and his wife granting the privileges of the Hospice.

To the right, on the same wall,
Tintoretto. Descent from the Cross.

Over the entrance door,
Tintoretto. *The Flagellation of Christ. The figure of Christ in this picture is remarkably fine. On the ceiling is an "Assumption of the Virgin," by **Palma Giovane**, sometimes attributed to Titian. On the Altar is a representation of the "Madonna appearing to Venice," a poor work by **Lazarini**.

SANTA MARIA ZOBENIGO.

(SANTA MARIA GIUBENIGO.)

On the way to the Academy from San Marco.

Left side, third altar,
Tintoretto. Christ with (l.) St. Justina and (r.) St. Augustine. Christ is descending out of the clouds between two saints who are kneeling on the sea-shore. The distance is a Venetian view, with a scarlet galley.

"The saints are respectable Venetians of the lower class, in humble dress and with homely faces. The whole picture is quietly painted, and somewhat slightly; free from all extravagance, and displaying little power except in the general truth or harmony of colours so easily laid on. It is better preserved than usual, and worth dwelling upon as an instance of the style of the master when *at rest*." (Ruskin, "Stones of Ven." iii.)

In the Sacristy,
 School of **Rubens.** Madonna with St. John.

Behind the High Altar,
 Attributed to **Tintoretto.** Two Evangelists.
Salviati. Annunciation.

END OF THE ACCOUNT OF THE CHURCHES.

PART II.

SHORT LIVES OF THE PRINCIPAL PAINTERS OF NORTH ITALY.

(*Chiefly Venetian.*)

"'Tis with our judgments, as our watches, none
Go just alike, yet each believes his own."—POPE.

EXPLANATION :—

THE (ninety) short biographies of the chief Italian painters represented in Venice are arranged alphabetically, according to the names by which they are most generally known ; for example, TITIAN in place of Vecelli, TINTORETTO instead of Robusti, etc. Their family names, or other appellations, are given under the commonly used name, and cross references to these names are inserted where necessary. Under the name of each artist are the school to which he belonged and the date of his birth and death.

The less important painters are noted in the description of the Academy, preceding the account of their pictures.

The dates given differ in some cases from those in previous works on the subject, as careful searches of documents relating to Italian art history have corrected the dates of many painters' lives.

Italian proper names and words are generally accented on the next to the last syllable, but where this is not the case an accent is employed, as, for example, Garófalo, Palma Gióvane. All vowels are always pronounced in Italian, but the Venetians often elide the final vowel and soften the *g* and *j* to *z*, etc. ; thus Giovanni becomes "Zuan" in the Venetian dialect.

At the end of quotations, the letters "C. & C." stand for Crowe and Cavaleaselle ; the names of other authors are given in full.

The abbreviations used are :—

- | | | |
|-------|-----|--|
| f. | for | flourished. |
| b. | " | born. |
| d. | " | died. |
| c. | " | <i>circa</i> , Italian, meaning "about." |
| Giov. | " | Giovanni (="John"). |
| Ven. | " | Venetian. |

ALIENSE

(António Vassilacchi).

Ven., 1556-1629.

Aliense was born on the island of Milo, of Greek parents, and went to Venice when young. Lanzi says that Paolo Veronese dismissed him from his studio on account of jealousy, advising him to confine himself to small pictures. He studied casts of the antique, modelled in wax, and copied Tintoretto with so much assiduity as entirely to forget what he had learnt from Paolo Veronese.

Aliense was misled by the innovations of the "mannerists." By attaching himself to Girólamo Campagna, an architect of great influence, he obtained many commissions both for palaces and churches in Venice. With Tintoretto he assisted in the decorations made for the entry of Henry III. into Venice.

Some of his best works are in the "Sala dello Scrutinio."

ANTONELLO DA MESSINA

Ven., c. 1444-c. 1493.

Vasari's account of Antonello is quite inaccurate, and many statements that he made about this painter have since been proved to be unfounded. He probably never visited Flanders, and certainly never had a quarrel with Andréa del Castagno (who died in 1457).

Antonello was the son of Salvadoro d'António, a painter of Messina, and he probably acquired the rudiments of his art in Sicily. The date of his birth is now placed at about 1444 (not in 1414, as given by Vasari).¹ Antonello resided for a time in Naples, where, it is said, he saw some paintings in oil by Jan van Eyck, which so excited his curiosity that he went to Flanders to acquire the art, then little, if at all, known in Italy; but it is more probable that he learnt how to use the oil medium from Flemish artists in Italy.² His earliest authentic picture is dated 1465,³ and he could not have known Van Eyck, who died three years before he was born.

It is popularly supposed that Antonello introduced the art of oil painting into Italy when he went to Venice in 1473; but it was not a "secret" then, and Giov. Bellini (then a man verging on fifty) did not obtain it by the ruse of having Antonello paint his portrait in oil, as the legend states, though he may have acquired the art from him in some more honourable manner.

After revisiting Messina Antonello settled in Venice, where he passed the remainder of his life. His knowledge of the method of finishing with glazes of oil pictures with a tempera ground—a method not then practised in Venice—no doubt gave him a greater importance in the esteem of the Venetians than his artistic endow-

¹ See Morelli, also Milanese's note in Sansoni's "Vasari," ii. 568.

² See account of Oil Painting, p. xxii.

³ The "Salvator Mundi" in the National Gallery, London.

ments really warranted. Albrecht Dürer, who visited Venice for the first time in 1494, when Antonello had just died, does not once mention him in his letters or notes, which omission would imply that Antonello could not have held the high position in the art world of Italy that Vasari claims for him.

"As a colourist Antonello had few equals" (Layard); but his reputation as a painter is really due to the influence that the works of the Vivarini, the Bellini, and Carpaccio had upon him.

ANTÓNIO DA MURANO. See VIVARINI.

ANTÓNIO VENEZIANO

(António Francisci de Venetis).

Ven., c. 1312-c. 1389.

A Venetian painter who, according to Vasari, went to Florence and became the pupil of Angelo Gaddi. He painted a number of works there, and frescoes in the Campo Santo at Pisa.

There are few paintings by him in Venice.

ANTÓNIO BADILE.

Ven., 1517-1560.

António Badile ("Pick-axe") was born at Verona, and belonged to a family of painters of inferior merit. His importance chiefly lies in the fact that he was the master of Paolo Veronese.

ANTÓNIO BALESTRA.

Ven., 1666-1740.

Balestra ("Cross-bow") was born in Verona, and received his first instruction from Giov. Zébbio, but when twenty-one he went to Venice and became the pupil of Bellucci. He visited Bologna and Rome, and in the latter city he attended the school of Carlo Maratta, whom he imitated. He subsequently resided for many years in Venice. He tried to select the best points from every school, and though taught in Venice, there is nothing particularly Venetian about his style.

There are a number of pictures by Balestra in the churches of Venice.

BARBARELLI. See GIORGIONE.

JACOPO DE' BÁRBARI

(or Di Barbarino=Jacob Walch).

Ven., c. 1440-50-c. 1515.

There has been much doubt as to the history of this artist, but it is now fairly well authenticated that he was a Venetian calling himself De' Bárbari, from the patrician family whose patronage he enjoyed. He was born in Venice about 1440-50, and died at Brussels about 1515. About 1490 he went to Nüremberg to learn engraving, where he influenced A. Dürer considerably, and he does not appear to have returned to Venice for any length of time. In

Germany he was known as Jacob Walch (*i.e.* "Wälsche," "The Italian" or "Foreigner").

In his early works he was influenced by Giov. Bellini and Antonello da Messina; but his style is more German than Italian. As a painter he deserves to be better known. There are certain characteristics in his works which may easily be seen, such as a slightly open mouth, an overhanging eyelid, the drapery falling in straight folds, and good colour.

MARCO BASÁITI.

Ven., c. 1490-1527.

Basaiti was born of Greek parents who settled in Venice, and is believed to have been the assistant of Alvisi Vivarini (c. 1503), whose style he followed in the early part of his career. His later works show the influence of Palma Vecchio, Giov. Bellini, and in some cases of Carpaccio. He was a brilliant colourist, and especially successful in landscape backgrounds. Little is known of his life.

"His treatment, both of form and character, was meagre and dry; still he brought the technique of oil painting to great perfection; his colour is amazingly pure, and the details admirably finished." (Woltmann.)

LAZZARO BASTIANI

(Or SEBASTIANI).

Ven., c. 1450-c. 1508.

He is supposed to have been a native of Padua, but settled in Venice in 1470. He was a pupil of Alvise Vivarini, and came under the influence of Giov. Bellini as his master did. Not much is known of his life, except that in 1470 he was an honoured member of the college of San Girólamo, Venice, and in 1508 he was chosen by Bellini to value the frescoes by Giorgione on the Fondaco de' Tedeschi. His works, which are rare, are often under other names.

THE BASSANI.

JACOPO BASSANO

(Jacopo, or Giácomo, da Ponte).

Ven., 1510-1592.

There were six painters of the North Italian family of Da Ponte, commonly called BASSANO. Jacopo ("Il Bassano") was the son of the elder Francesco, a follower of the Bellini, who established himself at Bassano. He first studied with his father, and afterwards with Bonifazio I. at Venice. In his later works Jacopo was greatly influenced by Titian. He returned to his native town, and with his four sons, Francesco, Giov. Battista, Leandro, and Girólamo, set up a manufactory of pictures, which were sold in the fairs of the neighbouring cities, and became popular over all the

north of Italy. They were among the earliest painters of the *genre* style; they treated sacred subjects in a homely, familiar manner, which pleased the people, and at the same time spread over their works a peculiar gem-like radiance of colour which fascinates even judges of art.

Jacopo's knowledge of the nude and of design was small, and his ideas were limited, but he painted with much assiduity. He had a great predilection for depicting animal life. A peculiar feature by which Bassano and his school may be known is the intentional hiding of the feet, for which purpose household utensils were introduced.

The chief interest of the works of Jacopo Bassano consists in the colouring, which is generally very brilliant, and he often cast over his landscapes a subdued half-tint, which is very attractive.

Francesco and Leandro were his most talented sons, but they never equalled their father, while Giov. Battista and Girólamo were merely copyists of his pictures.

FRANCESCO BASSANO.

Ven., 1549-1592.

Francesco was the eldest son of Jacopo (da Ponte) and his best pupil. He went to Venice, where he was employed in decorations of the Doges' Palace. He committed suicide during a hypochondriacal attack.

His works are less vigorous than those of his father, whom he imitated.

LEÁNDRO BASSANO.

Ven., 1558-1623.

Leandro was the third son of Jacopo (da Ponte) Bassano, and received his instruction from him. In 1594 he established himself in Venice, where, for his excellence in portrait-painting, he was made a Chevalier of San Marco by the Doge Grimani.

As a painter he occupies about the same rank as his brother Francesco, inferior to his father, and inclined to the mannerism of the age. His copies of his father's works were so good that they were frequently sold as originals, hence the great number under Jacopo's name.

FRANCESCO BECCARUZZI.

Ven. c. 1500-c. 1550.

Born at or near Conegliano, he was probably a pupil of Pordenone, whom he imitated. He had some reputation as a painter both in oil and fresco. Some of his works have been erroneously assigned to Giorgione. In his sketchy treatment he shows very plainly the decline of the Venetian school. The particulars of his life are obscure.

BELLINO BELLINI

(Vittore Bellinano).

Ven., fl. 1526.

A painter of Venice who flourished about 1526 is considered to be identical with Bellino Bellini and Vittore di Matteo. He was a follower of the Bellini, and painted historical subjects.

THE BELLINI.

JACOPO BELLINI.

Ven., c. 1395-c. 1464.

The Bellini were the true founders of the Venetian school. The real name of Jacopo (or Giacomo—"James") was Jacopo di Piero. The exact date of his birth is not known, but he was a Venetian, and studied, at the same time as Antonio Vivarini, with Gentile da Fabriano (c. 1360-c. 1440), a painter of the Umbrian school, employed in Venice.

Jacopo accompanied his master to Florence in 1422, but returned to Venice about 1425. From 1430 to 1436 he resided at Verona, and in 1444 he settled in Padua, where he had a school, in which his sons began their art education and assisted him. He there came under the influence of Squarcione, whose chief pupil, Andrea Mantegna, married Jacopo's daughter. He returned to Venice late in life, and died there about 1464.

His style of painting, based on the study of classical sculpture, though somewhat dry and formal, is vigorous. Jacopo excelled in portrait-painting, but there are few important works by him now in existence. The fame of his two sons, Gentile and Giovanni, has quite outshone his own, and it is only in recent years that his importance as an artist has been proved by his sketch-book, now in the British Museum, and another, attributed to him, now in the Louvre. "These drawings by their varied character prove Jacopo Bellini to have been one of the greatest Venetian artists of the first half of the fifteenth century." (Morelli).

GENTILE BELLINI.

Ven., c. 1421-1507.

Gentile was the eldest son of Jacopo Bellini, and was born about 1421.¹ He died in Venice on February 23rd, 1507, and was buried in San Giovanni e Paolo. He began to paint in his father's workshop at Padua, assisting him in the production of "Madonna pictures," for which the Bellini were famous, but he soon abandoned painting Madonnas to devote himself to illustrating scenes from the Venetian life of the time.

Gentile settled in Venice about 1460, where he received many commissions from the Government. He was appointed, with his

¹ This date is often given as 1427, which is incorrect, and was more probably the date of his brother's birth.

brother Giovanni, to decorate the Hall of Great Council in the Doges' Palace. These and other paintings there were destroyed by fire in 1577. The Sultan Mahomet II., having seen some pictures by Gentile, which had been taken to Constantinople by Venetian merchants, requested the Republic to send the artist to him. Gentile went to Constantinople in 1479, and was received with great favour there, painting several pictures, among which were the portrait of the Sultan (dated November 25th, 1480, now in the collection of the late Sir A. H. Layard) and a picture of the head of John the Baptist. The Sultan criticised the latter, saying that when a head is severed from the body the neck entirely disappears, and to prove it he at once cut off the head of a slave with his sword. It is said that Gentile was so frightened at this that he left Constantinople as soon as possible. He was knighted by the Sultan, and on his return to Venice was granted a pension.

Gentile was married, but had no children. His house was situated in that part of Venice known as Rivo Alto, not far from the Rialto Bridge, where he had a collection of designs, casts, etc., obtained by him while in Rome. It is probable that he assisted his brother in his large school (*bottega*).

The authentic pictures by Gentile are rare, his name having been frequently applied to works of other artists. He was a painter of great merit, but little inferior to his brother. His earliest works in tempera betray the influence of the Paduan school.

"Gentile was certainly the most serious, the most scientific, and the most able artist of his day, and no Venetian before or since was more perfectly acquainted than he with the laws of perspective and composition" (C. & C., "Titian," i., p. 47).

"He had great refinement, was a fine colourist and draughtsman, and was endowed with a poetical imagination" (Layard, i., p. 307).

GIOVANNI BELLINI.

Ven., c. 1427-1516.

Giovanni ("John") Bellini is always called "Giambellino" by old writers, and in the Venetian dialect "Zuan." He was the younger son of Jacopo Bellini, and was probably born in 1427,¹ at Venice. He learnt his art from his father, who moved to Padua when Giovanni was about seventeen. There the Bellini brothers became well acquainted with Andrea Mantegna, who afterwards married their sister. They returned to Venice, where they permanently resided.

Giovanni's earliest known picture was executed in 1464. About 1472 he painted a Madonna, considered his masterpiece, which was destroyed by fire in San Giov. e Paolo in 1867. He worked with his brother, Gentile, at the Doges' Palace, and in 1483 he was appointed "official" painter to the Government, and was given a "broker's" patent at the Fondaco de' Tedeschi. As he did not

¹ There is no record of his birth, but this is the date usually given.

progress rapidly enough, Alvise Vivarini was appointed (in 1488) to work with him at a salary of sixty ducats a year. Giovanni neglected his "official" painting to execute private commissions, and in 1494 the Signory threatened to replace him by Perugino, which brought Giovanni back to his duties.

In 1473 Antonello is said to have introduced oil painting into Venice, and Giovanni probably acquired the art from him, though not by the means described by Vasari.¹ He was among the first of the Venetian artists to attain technical skill in the use of the oil medium. From the end of the sixteenth to the middle of the present century Giovanni Bellini was little esteemed, and it is a curious fact that Sir Joshua Reynolds, with all his knowledge and fine taste, never noticed one of Bellini's pictures in his Italian travels, and the French never stole one. In his own day Giovanni was much thought of, and attained great fame as a portrait painter. When Dürer visited Venice (for the second time, in 1505), he wrote of Bellini as being still "the finest painter in Venice," although he was then about seventy-eight.

The chief characteristics of Bellini's works are fine figures taken from life, beautiful colouring, and great harmony in the general tone. His Madonnas exhibit an exalted grace, and by many are preferred to those of any other master. Unlike most artists, he improved as he grew old, and his best works were executed after he had passed his sixtieth year. His style was happily realistic and true, though sometimes wanting in imagination.

"John Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling. Titian colours better, but he has not his piety; Leonardo draws better, but has not his colour. . . . The mighty Venetian master who, alone of all the painters of Italy, united purity of religious aim with perfection of artistic power." (Ruskin.)

"Bellini's Madonna, raising the splendid column of her throat, holding her head high in a noble and simple abstraction, offers not herself, but her child, to our eager eyes." (Mrs. Oliphant, p. 258.)

The school of the Bellini, more particularly that of Giovanni, was extensive and celebrated, among the pupils of which may be mentioned Giorgione, Titian, Cima, Loto.²

Particular attention should be given in Venice to the works of Giovanni Bellini, as he can nowhere else be seen to such advantage. In the Academy and churches are numerous Madonnas by him and of his school.

ANTONIO BELLUCCI.

Ven., 1654-1726.

He was born at Pieve di Soligno, but studied painting in Venice with Bombelli and Zanelli, and worked for many years in North

¹ See account of Oil Painting, p. xxii.; and Antonello's life.

² See "Table," p. xxvi.

Italy, but in 1709 he went to Vienna at the request of Emperor Joseph I. He was in England between 1716 and 1722, where he decorated some of the ceilings of Buckingham Palace. He never rose above the "mannerists," and his chief talent lay in decorative art on a large scale.

BENFATTO.

Verona, 1551-1611.

He was a nephew and scholar of Paolo Veronese, and distinguished himself in fine works in public buildings at Venice.

BIÁGIO. See CATENA.

PIERO FRANCESCO BÍSSOLO.

Ven., c. 1464-c. 1528.

Born probably at Treviso. He went to Venice, and studied painting under Giov. Bellini, being a conscientious but second-rate pupil, who imitated but did not thoroughly acquire the Bellinesque manner. In 1492 he was working at the Doges' Palace with Bellini, Marziale, and other painters, receiving a salary of two ducats a month. After the death of Giov. Bellini, Bissolo signed some of his own pictures with the name of that artist, but always in smaller characters. Unsigned works by Bissolo are often attributed to his master.

BOCCÁCIO BOCCACINO.

North Italian, c. 1460-c. 1525.

He was born at Cremona. His works are for the most part Ferrarese in character, but show the influence of Mantegna. He visited Venice, and executed some important works there, and went to Rome, where he incurred much ridicule by his presumptuous criticisms of Michael Angelo.

Lanzi observes of him that he was the best modern among the ancients, and the best ancient among the moderns; and others have noted in his works a strong resemblance to those of Perugino. He may easily be recognised by the peculiar type and expression of his figures. His colour is usually grey. One of his best works is the "Marriage of St. Catherine," in the Venice Academy.

THE BONIFÁZIOS.¹

Great confusion exists about the painters known as Bonifázio, many writers even to this day affirming that there was only one artist of the name, although the records of SS. Siro e Libera at Verona notice the death of a painter Bonifázio in 1540, and those of a church in Venice prove the death of another painter Bonifázio in 1553.

There were, it now seems, three Bonifázios, the two elder and more distinguished of whom died respectively in 1540 and 1553,

¹ See Morelli and Bernasconi.

and are supposed to have been brothers. They were both called "Bonifazio Veronese," hence it is necessary to distinguish them by Roman numerals. The third, called "Bonifazio Veneziano," was much younger, and was probably a nephew of the others. It is difficult to distinguish their pictures, but we will classify them as far as possible. The workshop of these painters in the sixteenth century was as productive as that of the Bassano family.

BONIFAZIO I.

Ven., c. 1490-1540.

He was born in Verona of a family in which painting was hereditary, but his family name is not known. That of Bembo, sometimes given to him by writers on art, belonged to a painter of a much earlier period and of a different school.

Bonifazio I. was a pupil of Palma Vecchio, to whom many of his works have been assigned, and he was certainly influenced by Titian and Giorgione, and possibly by Doménico Morone. After the death of Palma, Bonifazio I. succeeded to a large and important practice, which he managed with great skill by means of numerous assistants. He seems to have spent the greater part of his life in Venice, but the first recorded notice of him is his admission to a brotherhood at Verona in 1523.

Bonifazio I. was very skilful in the representation of rich stuffs, and as a landscape painter he was one of the best in the Venetian school. Like Titian, he was fond of introducing the strange and fantastic peaks of the dolomite mountains. One of the chief characteristics is the deep red which predominates in his pictures, into which he frequently introduced a long-haired lapdog. He was essentially Venetian in colour, and his works "wield a peculiar charm over the eye of the spectator by their bright, cheerful, and harmonious lustre." (Morelli.)

His most important work is "Dives and Lazarus," in the Academy, where numerous other works by the three Bonifazios will be found.

BONIFAZIO II.

Ven., 1491-1553.

Bonifazio II. was probably a brother of Bonifazio I., with whom he went to Venice from Verona, and studied under Palma Vecchio. He was very inferior to his brother, but was such a clever imitator of his style that it is almost impossible to distinguish their pictures. His execution when he worked alone shows that the forms are generally longer and thinner than those of his brother, and the outlines less decided.

BONIFAZIO III.

Ven., c. 1525-30—c. 1595.

Bonifazio III. was called by Vasari "Bonifazio Veneziano," and was a native of Venice, being probably a nephew of Bonifazio I.

In his early works this Bonifazio followed the manner of the other painters of the name, but later he tried to imitate Titian.

His best work is a Madonna and saints, in the Academy.

FRANCESCO BONSIGNORI.

Verona, 1455-1519.

Miscalled by Vasari and others Monsignori. He was born at Verona, where he came under the influence of Liberale. In 1487 he went to Mantua, and was influenced by Mantegna. He was an excellent painter of animals, which he often introduced into his works; and because these often deceived real animals he was called "the modern Zeuxis."

BONVICINO. See MORETTO.

PARIS BORDONE.

Ven., 1495¹-1570.

Bordone ("Pilgrim's Staff") was born at Treviso, but was educated in Venice. For a short time he was in the studio of Titian (c. 1509), and he strove to imitate Giorgione, but subsequently he devoted himself entirely to the study of Titian's works and became a faithful imitator of that master. He showed a decided tendency for realism, which often reached disagreeable proportions. His style became lax and affected, and his execution was not always good, but occasionally he produced a work of great power and beauty, like "The Fisherman taking the Ring to the Doge." His principal paintings are in Venice.

Bordone's great skill in portraiture secured him an appointment at the court of Francis I. of France, who knighted him. His name of Paris comes from his having resided in the French capital. He died in Venice, and was buried in the church of San Marziale.

"A noble, attractive, and refined artist and a splendid colourist, though of unequal merit and at times superficial." (Morelli.)

"He mingled on his canvas cream and mulberry juice and sunbeams." (J. A. Symonds.)

GIOVANNI BUONCONSIGLIO (called "Il Marescalco,"

"The Marshal").

Vicenza, 16th century.

Buonconsiglio ("Good Counsel") was born at Vicenza, where, as well as at Venice, he practised his art. His early works were executed in tempera, in the style of Mantegna; but, under the influence of Antonello da Messina, he adopted oil painting.

A document dated 1527 proves him to have been then living in

¹ According to a document discovered by Signor M. Caffi.

Venice. He was esteemed beyond any artist of his time in his native town.

"He combines the searching characters of Paduan art with the glow of colour of Antonello da Messina." (J. A. Crowe.)

IPPÓLITO CAFFI.

Ven., 1814-1866.

His first famous work was "The Carnival at Venice," which was exhibited at Paris in 1846, and created such a furore on account of its brilliant effects of light that he was obliged to reproduce it some forty times. He perished on a warship.

BENEDETTO CALIARI.

Ven., 1538-1598.

Benedetto Caliarì (or Cagliari) was the brother of Paolo Veronese (Caliari), for whom his affection was quite remarkable, and after the death of Paolo he showed the same affection to Carlo and Gabriele, the sons of Paolo; and with them he carried on a kind of firm for the sale of the works of Paolo and others in his style. They signed collectively as "Paolo's Heirs."

Benedetto had great skill in perspective, but he was not a good painter. According to Ridolfi, he succeeded better in fresco than in oil.

CARLO and GABRIELLE CALIARI.

Carlo (or Carletto) was the youngest son of Paolo Veronese (Caliari), and was born at Venice in 1570. He was educated by his father as a painter, and showed great ability; but dying at the age of twenty-six, his powers had not time for development. There are several large pictures by him in the Veronese style.

Gabrielle was the eldest son of Paolo Veronese, and was born in 1568. He died of the plague in 1631. He painted a few pictures, but had not the same talent as his brother, and devoted himself chiefly to commerce.

PAOLO CALIARI—See VERONESE.

DOMÉNICO CAMPAGNOLA.

Ven., c. 1482-after 1508.

He was born at Padua, a nephew of that Girólamo mentioned by Vasari among the disciples of Squarcione, and worked at first in Squarcione's school; later he went to Venice and entered the school of Titian, and it is said that he attained such proficiency that he aroused the jealousy of that master. His drawings are often confounded with those of Titian, and his paintings are sometimes attributed to Bonifazio I., the imitator of Titian. He was a fine linguist, and a good miniature painter and engraver.

ANTÓNIO CANALE (CANALETTO).

Ven., 1697-1768.

António was the son of Bernardo Canale, a scene painter of Venice, whose pupil he was. In 1719 he went to Rome and studied ancient architecture. Returning to Venice, he painted countless views. In 1746 he visited England, where he painted many pictures. He had a perfect knowledge of perspective, and good taste in colour. The figures in his views were generally painted by G. B. Tiepolo.

Many works which bear Canaletto's name are erroneously assigned to him, and they were often confounded with those of his nephew, Bernardo Bellotto (1724-1780), also called Canaletto, an inferior painter.

"Canale painted Venice with a feeling for space and atmosphere, with a mastery over the delicate effects of mist peculiar to the city, that make his views seem more like Venice than all the pictures of it that have been painted since." (Berenson.)

Strange to say, Venice possesses few of Canaletto's pictures.

CARIANI (Giovanni de Busi).

Ven., c. 1480-after 1541.

Giovanni de Busi, called Cariani, was a pupil of Palma Vecchio, who imitated the great Venetians. He was a good portrait painter, his chief works being at Bergamo. In many galleries paintings by him are attributed to his master, as well as to Bellini, Giorgione, and Pordenone.

The picturesque costume of the time and the general air of his pictures render them attractive, in spite of the common forms and the bad modelling.

CARPACCIO.

Ven., c. 1450-c. 1522.

Vittore Carpaccio is said to have been born in Istria. He was probably a pupil of the Vivarini or the Bellini. Vasari calls him "Scarpaccia." His earliest works are dated 1490, and his latest 1522. He was appointed assistant to Gentile Bellini for works in the Doges' Palace.

He inclined to the *genre* style, introducing the life of the Venetians of his time into his pictures, and filling up the backgrounds with fanciful landscape and architecture. Though he was intensely realistic, he was never vulgar or commonplace. In some of his pictures the effect of sunlight is very remarkable. Little is known of his life and professional career. Like the Bellini, he abandoned tempera for the new method of oil, with which vehicle his later pictures are painted. By some writers, notably Ruskin, he has been unduly exalted, as if he had been a rival of Giov. Bellini.

His most celebrated works are the series of pictures illustrating the legend of St. Ursula, in the Academy.

ROSALBA CARRIERA.

Ven., 1675-1757.

She was a daughter of Angelo Carriera, a native of Chioggia, who held various offices under the Republic. At an early age she made designs for point lace, which she continued to do until it went out of fashion. Then she turned her attention to art, and became a pupil of Diamanti and Balestra, but her style was mainly inspired by the works of Pietro Liberi. She is chiefly renowned for her crayon portraits.

CATENA

(Vincenzio di Biagio).

Ven., fl. 1495 ; d. after 1531.

Vincenzio Catena ("a chain") was born at Treviso, and at an early age went to Venice, where he became a pupil of Giov. Bellini. About 1501 he obtained a commission to paint the portrait of the Doge Leonardo Loredán, and an altarpiece for his palace. He became celebrated as a portrait painter, and his practice increased until it proved very lucrative.

Catena was an artist of no originality, but his colour is very rich and glowing, and many of his works are reminiscent of Giorgione. He frequently introduced partridges and a small white dog into his pictures, which are numerous in Venice.

GIOVANNI BATTISTA CIMA.

Ven., 1460-c. 1517.

Giovanni Battista Cima was born at Conegliano, a small town in the marsh of Treviso, not later than January or February, 1460. This is proved by a document signed by Cima, dated 1474, and according to Venetian law a male attained his majority at fourteen. Cima, it now seems, was his family name, and it was not derived, as has been supposed, from the fact of his having introduced mountain peaks (*cima*, Italian plural of *cima*) into the backgrounds of his pictures. His ancestors were cloth-shearers, in Italian *cimatori*, from which the abbreviated form "Cima," was derived.¹

Cima went to Venice early in life, and became a pupil of Giov. Bellini, or, as some writers say, of Alvise Vivarini. The earliest date on a picture signed by him is 1489 (an altarpiece in Vincenza).

His earliest works are painted in tempera, but, finding how popular the new method of oil was in Venice, he adopted it, and attained great proficiency in its use. His style was rather simple than grand, and he was precise and symmetrical in his composition. His figures are dignified, but sometimes monotonous, and his colour is bright and clear, with an enamel-like finish, and "glistens like jewels." His favourite theme was the Madonna and saints,

¹ See "Ricerche intorno alla vita e alle opere di Giambattista Cima," by V. Botteon and Dr. A. Aliprandi (Conegliano, 1894).

and he constantly introduced the hills of Conegliano, from which it was erroneously supposed was derived the name of Cima ("Summit"). He was called the "Masaccio of Venetian art," on account of a certain *naïveté* in his compositions and the natural nobleness of his heads. He often placed a rabbit (Italian *coniglio*) in his pictures, as a kind of signature, from the name of his native town.

"His figures are well proportioned, but somewhat severely statuesque. He rarely attains the poetic sense of colour, the breadth and delicacy, or the atmospheric subtlety of Bellini. . . His modelling is masterly, with strong light and shade." (Woltmann.)

There are a number of pictures by Cima in Venice, but his best work is considered to be the Madonna, in the Duomo at Parma.

CORDEGLIAGHI. See PREVITALI.

CARLO CRIVELLI.

Ven., c. 1430-50; d. after 1500.

The date of his birth is uncertain, and Ascoli seems to have been his principal residence, which was far from the centres of culture and taste. He was influenced by the Vivarini and also by the school of Padua, but he was not a pupil of Jacobello del Fiore, as Ridolfi affirms. He was a contemporary of the Bellini, but far behind them in enterprise and talent. He was old-fashioned in his style, always adhering to tempera painting on wood, but he obtained from tempera the best effects possible, and his works have been preserved in perfect condition.

His knowledge of the figure was insufficient, his male heads being austere and grim, and his female heads full of affectation; he dislocated the hands in a curious manner. He was fond of the accessories introduced by the Paduan school, and applied gold ornament in high relief.

Vittore was a brother of Carlo Crivelli, and an inferior painter.

There are no authentic pictures by Carlo Crivelli in Venice.

FRANCESCO (DI SIMONE) DA SANTA CROCE

(Sometimes called Rizzo).

Ven., fl. 1480-1504.

He was born in the village of Santa Croce, and was possibly the father of Girólamo (Rizzo or Rizio) da Santa Croce, or at any rate a relative, and the elder and better artist. In his youth he went to Venice, and is thought to have been the pupil of Carpaccio and Previtali, and possibly of Bellini, though his works are not particularly Venetian. His earliest known picture is dated 1504.

He was not a good colourist nor draughtsman, and lacked originality.

GIRÓLAMO DA SANTA CROCE.

Ven., fl. 1490-1548.

He was a relative and a pupil of Francesco (Rizzo) da Santa Croce ; later he went to Venice and imitated some of the Venetian masters. He was a painter of little importance ; his works are cold in colouring, and conventional in treatment, and devoid of taste.

His principal picture is in San Silvestro, Venice.

SAN DANIELE. See PELLEGRINO.

BENEDETTO DIANA.

Ven., 15th-16th century.

The particulars of his life are not known, but he was a contemporary of Carpaccio and Mansueti, and he was employed with the Bellini and Alvise Vivarini in decorating the hall of the Doges' Palace (which works were destroyed by fire in 1576). His pictures were neither numerous nor remarkable for merit. Sir A. H. Layard, who ascribes to him the "Christ at Emmaus" in San Salvatore (Venice), says he must have been "an artist of no ordinary merit." He painted both in tempera and oil, and there are several works of his in the Academy.

DONATO (VENEZIANO).

Ven., fl. 1438-1460.

There seem to have been two painters of this name, one whose works belong to the first half of the fifteenth century, and the other (possibly his son) who painted at Venice at a later period. Very little is known of either of them. The older was probably a pupil of Jacobello del Fiore.

GENTILE DA FABRIANO

(Gentile di Niccolò di Giovanni Massi).

Umbrian, 1360-70-1440-50.

He was probably born at Fabriano, and is supposed to have been the pupil of Allegretto Nuzi, an Umbrian painter. His first patron was Pandolfo Malatesta, lord of Bergamo. He spent some years in Venice, where he was engaged on mural paintings (now destroyed) for the Doges' Palace.

He went to Florence, taking Jacopo Bellini with him as his assistant. Jacopo named his first son after him. The easel pictures of Fabriano are very rare. The style of his art seems to unite the characteristics of both the Umbrian and Siennese schools, and appears very old-fashioned compared with the Venetian.

There is a Madonna ascribed to him in the Academy.

FIORE. See JACOBELLO.

SEBASTIANO FLORIGÉRIO.

Ven., c. 1500 ; d. after 1543.

He was a native of Údine or Conegliano, and was the son-in-law and pupil of Pellegrino da San Daniele ; later he became an imitator of Pordenone. He removed to Padua and remained there until 1533, when he killed a man in a duel and was obliged to take refuge in Civadale, and could not return to Údine until 1543 ; he probably died there soon after. He executed many works in fresco, most of which are destroyed.

There are only three authentic easel pictures by him, two, of little importance, being in the Academy.

GARÓFALO

(Benvenuto Tisi, or Tisio).

Ferrarese, 1481-1559.

His father, a shoemaker, came from the little town of Garófalo, on the Po, but Benvenuto ("Welcome") was born at Ferrara, where he studied painting under Panetti and Boccacino. He went to Rome, and worked for two years in Raphael's school. On his return to Ferrara he painted many frescoes there. His oil pictures are to be found in many galleries in Italy. He was the best known and most popular painter of the Ferrarese school, but he was inferior to his contemporary Dosso Dossi. His drawing is very correct, and his colour is warm.

On a few of his pictures he has painted a gillyflower (*garófano*) as a signature, whence it is assumed his surname ; but he really derived it from his father's birthplace.

There is a certain monotony about his numerous productions, the best of which are in Ferrara.

In the Academy is a Madonna by him.

GIORGIONE.

Ven., 1477 - 1511.

Giórgio, commonly called Giorgione ("Big George"), and by the Venetians "Zorzo da Castelfranco," was born at Castelfranco, the natural son of a wealthy patrician named Jacopo Barbarelli. Vasari says that he died in 1511, aged thirty-four, but some authors have tried to make him out older than Titian, whereas all the evidence goes to prove that they were about the same age, and were fellow-pupils in Giov. Bellini's workshop. Titian has sometimes been called a scholar of Giorgione, and it is certain that he acquired much from him, for Giorgione's talent developed earlier, and he was more precocious than Titian.

When Giorgione left Bellini's studio, he soon attained high rank in his profession, and returning to his native town, he was given numerous commissions ; but he soon went back to Venice, and took

a house opposite the church of San Silvestro, not far from the Rialto, where he lived a gay life. He was a great favourite in Venetian society, on account of his fine presence, agreeable manners, and great skill as a musician. His nature was that of a true poet, profoundly thoughtful, yet at the same time taking an innocent pleasure in life. No painter's reputation stood higher in his own time, or has remained more steadily at the same elevation to the present day, yet few of his works remain.

Giorgione painted some frescoes with Titian on the exterior of the Fondaco de' Tedeschi, which, like other works of the kind, have been consumed by the salt air of Venice. Of the numerous easel pictures which have borne his name, many have perished, many are missing, and of those that remain only a few can be indisputably assigned to him. Criticism has reduced the number of his authentic easel pictures to half a dozen, though Morelli (a great lover of Giorgione's work) enumerates fifteen which he considers authentic. Among these, the only ones in Venice are the so-called "Giorgione's Family," in the Giovanelli Palace, and the "Daphnis and Apollo," in the Seminário. Other genuine Giorgiones are the Madonna at Castelfranco (1504), the two little pictures in the Uffizi,¹ the "Three Philosophers" (Vienna), the "Venus" in the Dresden Gallery, and the Madonna in Madrid. Many pictures by Palma Vecchio, Sebastián del Piombo, Cariani, and Lotto, have been ascribed to Giorgione. This is accounted for by the great consideration in which Giorgione's pictures have always been held, and the fact that no gallery, public or private, could be considered complete without one.

Giorgione introduced a completely new style of art; he discarded everything conventional, and treated landscape in a poetical but realistic manner, and he may be said to have originated *genre* painting. The subjects of his pictures are always charming, containing nothing base or low and being confined to very simple groups of few figures. The chief characteristics of his style are noble but melancholy sentiment, glowing colour, and remarkable "chiaroscuro." He was endowed by nature with an intense love of beauty and a keen sense of harmony. Like Giov. Bellini, he was famous for his portraits.

It is said that Giorgione first painted in tempera and then glazed in oil. He shaded in grey or brown, and then put in the shadows with "chiaroscuro," after which the local tints were put on, a soft gradation and harmony being obtained by using strong flesh tints in the lights and subtle transparent tones in the shadows.

"No other artist knows like him how to captivate our minds and charm our imagination for hours with such small means; and yet we often do not know in the least what these figures of his really stand for. . . . In his landscape backgrounds, in the charm of his lines,

¹ For an account of these pictures, see Karl Károly's "Guide to the Paintings of Florence," p. 49.

and in his colouring, few have equalled Giorgione, and none, except perhaps Titian, have surpassed him." (Morelli, ii., p. 213.)

"Giorgione was a lyric poet in contrast with Titian, who was wholly dramatic. . . . No painter was so independent as he, and he never bowed to the great and powerful." (C. & C.).

JACOBELLO DEL FIORE.

Ven., fl. 1385-1439.

He was the son of a Venetian painter, Francesco del Fiore, and must not be confounded with Jacometto da Venezia, a miniature painter. Jacobello became prominent in Venice about 1400, and in 1415 he was made *gastaldo* (president) of the guild of Venetian painters. Vasari says of him that he was held in high esteem in Venice, although he adhered to the "Greek manner, drawing his figures all resting on the tops of their toes." His chief pupils were Donato and Carlo Crivelli.

There are several pictures by him in Venice.

PIETRO LÍBERI

(called "Libertino").

Ven., 1604-1687.

Born at Padua, he was a pupil of Padovanino; later he studied at Rome, Parma, and Venice, and developed a style combining the manner of each school, which pleased the Italians of his day. In 1643 he settled in Venice, and worked there with great industry.

He chiefly painted allegories, which he treated with a certain freedom, thus procuring for himself the nickname of "Libertino." There is a great sameness in his pictures, his flesh tones being very red, and his works display many faults of taste.

The churches of Venice are full of his pictures.

BERNARDO LICÍNIO.

Ven., fl. 1524-1542.

He was distantly related to Giov. António ("Licínio") Pordenone, whose pupil he was. He was born in the Friulian district, and for some years resided in Venice, where he was influenced by the works of the great Venetians.

He was an inferior artist, who was chiefly known as a portrait painter, his works being distinguishable by the ruddiness of the carnations.

His chief work is an altarpiece at the Frari.

PIETRO LONGHI.

Ven., 1702-1762.

Born at Venice, he studied painting with Balestra and Crespi at Bologna. He finally settled in Venice. He somewhat resembled his English contemporary Hogarth in his treatment of *genre* subjects.

"With Pietro Longhi Venetian art, having run its brilliant career, practically ceased to exist." (Morelli.)
There are a number of his works in Venice.

LORENZO LOTTO.

Ven., c. 1475- c. 1556.

He was born in Venice, and not at Treviso, as a recently discovered document proves, and entered the school of Giov. Bellini, where he made the acquaintance of Palma Vecchio. A close friendship appears to have been established between them, and they both studied and attempted to imitate the works of Giorgione. Both were by nature simple, unaffected, and deeply religious. Lotto passed much of his time at the convent of San Giovanni e Paolo. When he became infirm and lost his sight he retired to the "Santa Casa" at Loreto, where he died in 1555 or 1556.

Lotto attained a high degree of excellence as a portrait painter, and he was one of the most original of the Venetian masters, but his merits have hardly yet been recognised. He was formerly looked upon as a mere imitator, with no manner of his own, but such is not the case. He was an artist of much refinement, and was gifted with a lively imagination.

Lotto's peculiar characteristic was an exaggerated element, part grace and part affectation. The colouring of his pictures is usually rich and sparkling, with attractive chiaroscuro effects.

To be adequately appreciated Lotto should be studied in Venice and in Bergamo.

LUCIANI. See PIOMBO.

GIOVANNI MANSUETI.

Ven., fl. c. 1450.

Mansueti was a pupil of Bellini, whose career is obscure. He was a contemporary and friend of Lazzaro Bastiani. The records of the Scuola di San Giovanni Evangelista, where he painted a series of pictures, tell us that he was lame.

It has been conjectured that he accompanied Gentile Bellini to Constantinople; at any rate, his fondness for Eastern costumes was derived from him. His figures are short, stumpy, and badly drawn.

There are several interesting pictures by him in the Academy.

ANDRÉA MANTEGNA.

Paduan, 1431-1506.

Son of one Bigio, born of humble parents in Vicenza (not Padua), as a document recently discovered proves, Andréa was adopted by Squarcione (1441), from whom he received his first instruction in art, and whom he afterwards offended by marrying the daughter of Jacopo Bellini. In 1468 he entered the service of Lodovico Gonzaga, and he resided at Mantua.

Mantegna painted chiefly in tempera and fresco, and his style

always remained influenced by his early studies of antique sculpture, which gave to his works a certain hardness, meagreness, and formality of outline, though in his later works he displayed more softness. His figures are dignified, and the accessories highly finished. He was one of the first who practised engraving. There is nothing to prove that he influenced all the schools of painting of his day, as some writers try to show.

"In power of drawing the human figure, Mantegna is almost unrivalled, though his figures are occasionally too long." (Layard.)

ROCCO MARCONE.

Ven., fl. c. 1505.

Probably a native of Treviso. He is said to have been a pupil of Giov. Bellini, though Morelli considers him to have studied under Palma Vecchio, which seems more probable. The details of his life are unknown.

His pictures have great transparency and glow in the colouring, but they are often too gaudy and uninteresting in arrangement and expression.

His best work is the "Descent from the Cross," in the Academy.

MARESCALCO. See BUONCONSIGLIO.

MARTINO. See PELLEGRINO.

MARCO MARZIALE

(Marco Bello).

Ven., fl. 1492-1507.

Considerable doubt exists as to the identity of this painter. Most authorities say that Marco Marziale and Marco Bello are identical. Nothing is known of his life, except that he was employed as a journeyman assistant to Giov. Bellini in the decoration of the Hall of Great Council of the Doges' Palace in 1492, at a salary of twenty-four ducats per annum, and that he was in Udine in 1511.

He imitated and sometimes copied Giov. Bellini, to whom some of his works have been ascribed.

MELDOLA. See SCHIAVONE.

MESSINA. See ANTONELLO.

BARTOLOMMEO MONTAGNA.

Vicenza, Bréscia, and Ven., c. 1450- c. 1523.

Born at Bréscia, where he passed the greater part of his life. He removed to Vicenza for a time, and seems to have studied also in Venice, and probably in Bellini's school. He was a friend and contemporary of Buonconsiglio.

"He is entitled to a much higher place among the painters of the fifteenth century than that hitherto accorded to him. His art is

distinct in character, with firm outline and a bold, sure hand ; his colour is low, but rich, bright, and gem-like." (Layard.)

Benedetto Montagna (c. 1470- after 1548) was a son, or, according to some, a brother, of Bartolommeo Montagna, and a painter of little merit, but he was thought highly of in his day.

MORETTO

(Alessandro Buonvicino).

Ven., c. 1498- c. 1555.

Born at or near Bréscia, he began his artistic career at a very early age. He was associated with his master, Ferramola, and with Romanino, in commissions executed for his native town. For some unknown reason Buonvicino ("Good Neighbour") was nicknamed "Il Moretto" ("The Jackdaw"). He was a very pious man, and his altarpieces were very successful. He was influenced by the works of Palma Vécchio, and some writers say by those of Titian and Pordenone also.

Moretto was an industrious and successful painter, his specialty being portraiture. He attained great proficiency in the technical part of his art, and his works are always most carefully executed. He is especially known for his "silvery" manner. The chief characteristic of his colouring consists in a beautiful play of light and shade, not disposed in great masses, but finely tempered and contrasted with each other. He had great skill in imitating velvet, satin, and other stuffs. With the exception of some admirable portraits, he painted only sacred subjects.

Moretto can only be well seen in Bréscia, but one of his finest works is in the Venice Academy.

GIOVANNI BATTISTA MORONI.

Bréscia and Bergamo, c. 1525-1578.

He was born near Bergamo, and when a youth became a pupil of Moretto. His earliest dated picture is a portrait in Berlin (September 20th, 1550). *Morone* (or *morone*) means a kind of grape.

He chiefly excelled as a portrait painter, and his work in that line attracted the attention of Titian, who sent people to him to have their portraits painted. It was only in this century that he became famous ; in his own day he was little known.

Moroni is, perhaps, the most realistic of portrait painters among the old masters, but his works are all more or less prosaic, as he never idealized his sitters. He was unsurpassed in representing the surface and outward aspect of the human countenance on canvas. He tried to make his colour agree with nature as far as possible.

Moroni's works are almost entirely confined to his native town.

MURANO. See VIVARINI.

MUTTONI. See VECCHIA.

PADOVANINO

(Alessandro Varotari).

Paduan, 1590-1650.

He was the son of a Paduan painter, Dario Varotari, an imitator of Paolo Veronese. He went to Venice at an early age, where his talent procured for him the nickname of Padovanino ("The Little Paduan"). At Venice he studied the works of Titian, and entered so entirely into his manner that he was considered one of his most successful followers. His colouring is fine, but his works are cold, mannered, and conscious.

His best picture is the "Marriage at Cana," in the Academy.

PALMA VÉCCHIO

(Jacopo Palma).

Ven., c. 1480-1528.

Jacopo Palma, called Palma Vécchio ("the elder") to distinguish him from his grand-nephew, Palma Gióvane, was born near Bergamo. There is no record that he was apprenticed to any artist of note, but he may have worked in Giov. Bellini's studio, and he seems to have studied the principal masters of Venice at the close of the fifteenth century with so much success that he soon became one of the most brilliant painters of his time. He is essentially a Venetian in the style of his work, but he never entirely lost his Bergamese character.

Messrs. C. & C. are convinced that Palma influenced Titian, but the reverse was really the case. Palma's great talent lay in representing idealized female heads with great loveliness. He had great technical ability, and his colour, though rich, never equalled that of Titian and Giorgione, nor was it as brilliant as that of his pupil Bonifazio I.

There are about sixty of Palma's works known, but none of them bear his signature¹. Of these twenty-eight are in Italy, among them being his masterpiece, the "Santa Barbara," in the church of S.M. Formosa, Venice.

PALMA GIÓVANE

(Jacopo Palma).

Ven., 1544-1628.

He was called Palma Gióvane (Palma the younger) to distinguish him from his great-uncle, Palma Vécchio. He was the son of a weak painter, António Palma, of Venice, after studying with whom he went to Urbino, and later to Rome, where he was influenced by the works of Caravaggio. After some years he returned to his native Venice. In early life he painted some excellent works, but after the

¹ The "Santa Conversazione," in the collection of the Duc d'Aumale, has a forged signature.

death of Tintoretto, whose works seemed to have had a pernicious effect upon him, he became careless, and his later pictures are inferior. He may be called the last of the good and the first of the bad painters. His manner of painting was mechanical, but he had talent, and his heads are particularly fine.

Some of his works are in the Doges' Palace and in Venetian churches.

PELLEGRINO

(Martino da Udine ; Pellegrino da San Daniele ;
Martino di Battista).

North Italy, c. 1465-1547.

This artist is known by various names (as above), but he is not the same as Giov. Martini da Udine. He was the son of a Dalmatian, who was a painter of San Daniele, but who settled at Udine (accent on first syllable). Pellegrino was born at San Daniele, near Udine, and became the partner of a goldsmith there, but he left that place and went to Venice, where he was commonly called Pellegrino ("The Stranger"), probably in allusion to his foreign origin.

His style was influenced by Cima, and he tried to imitate the qualities of other Venetian artists. He was a skilful, but by no means an original painter, and has been overrated.

PIER MARIA PENNACCHI.

North Italy, 1464-c. 1528.

He was the son of a painter of Treviso, where he was probably apprenticed to some artist, and went to Venice late in life, where he tried to imitate Bellini and Carpaccio. Sir A. H. Layard claims that he was a pupil of Giov. Bellini.

He was a painter of mediocre importance, whose works are remarkable for the dry and precise character of their finish.

In the Academy and some of the churches of Venice Pennacchi's works may be seen.

GIOVANNI BATTISTA PIAZZETTA.

Ven., 1682-1754.

He was born in the Trevisian district, the son of a sculptor, and was a pupil of G. B. Molinari. Later he went to Bologna, where the works of Guercino made such an impression on him that he adopted him as his model.

Piazzetta ("Little Square") resided some time in Venice, and was the first director of the Venetian Academy (1750). He was the last of the Venetian painters of any note. His pictures partake of the fluttered manner of his contemporary Tiepolo. His colouring is not pleasant, of a dark yellow tint, and badly put on. He is best known in England by his chalk drawings of heads, though they are not considered very good.

There are a number of his works in Venice.

SEBASTIAN DEL PIOMBO

(SEBASTIANO LUCIANI).

Ven., 1485-1547.

Sebastiano Luciani, commonly called Sebastian del Piombo, from the office of Keeper of the Leaden Seals ("Piombi"), conferred upon him by Pope Clement VII., was born at Venice in 1485, and was educated as a musician. The influence of his friend Giorgione, who was likewise a musician, induced him to enter the school of Giov. Bellini. Giorgione also probably gave him some instruction in art, and after Giorgione's death Sebastian went to Rome, where he found abundant employment, and became a follower of Michael Angelo.

Piombo was a very fine portrait painter and an admirable colourist, but he was deficient in invention. He tried to combine the tendencies of Michael Angelo with the realistic colouring of the Venetians.

His greatest work is the "Resurrection of Lazarus," in the National Gallery, London.

PONTE. See BASSANO.

PORDENONE

(Giovanni António ["Licinio"] Sacchi, Regillo).

Ven., 1483-1539.

This artist is known under various names, but he is generally called Pordenone, from his native town, near Udine. His father was a builder of the name of Sacchi. Pordenone received a liberal education, and is said to have studied painting with Pellegrino da San Daniele. He sometimes signed himself "De Corticellis," from his father's native town, Corticelli, and Vasari, confounding him with a relative, calls him Licinio.

Pordenone worked in Treviso and Cremona, and in 1528 he went to Venice, where he attained a high reputation, and became the friend of Giorgione and the rival of Titian. In 1535, when the King of Hungary ennobled him, he assumed the name of Regillo.

Pordenone's chief forte was fresco painting, yet he left a number of oil pictures which may be ranked among the finest of Venetian art. He was most successful in representations of masculine strength and robustness, and his saints are more remarkable for physical power than for spiritual elevation.

Of the numerous pictures by Pordenone in Venice the best is in San Giov. Elimosinário.

ANDREA PREVITALI.

Ven., c. 1480-c. 1525.

It is now supposed that Previtali is not identical with Cordelle Aghi (Cordegliaghi), as most writers have affirmed.¹ Previtali was

¹ See Morelli and Layard.

a native of Bergamo, and was one of the numerous pupils of Giov. Bellini, whom he imitated, but his later works show the influence of other Venetian masters. Cordegliaghi, whose Venetian appellation signifies "tapes and needles" (*cordelle e aghi*), was probably a fellow-scholar in Bellini's workshop. Their works closely resemble each other, and as they cannot be easily distinguished, and as nothing is known of the life of either artist (if they were separate persons), their paintings are mentioned under the name of Previtalo.

Lanzi and others have exaggerated the merits of Previtalo in comparing him to Palma Vecchio. He seems to have had no influence on the development of art in Bergamo and Venice, and his contemporaries esteemed him of little account.

"In brilliancy of colouring he is second to no other pupil of Giov. Bellini, and his landscape backgrounds are usually pleasing and carefully executed; but he lacks those special gifts which are the distinguishing marks of a great artist: power of imagination and originality of representation." (Morelli.)

MARCO RICCI.

Ven., 1679-1730.

Marco was a nephew and pupil of Sebastiano Ricci, and was born at Belluno. He accompanied his uncle on his travels, and executed many works with him, generally adding the landscape backgrounds, in which branch of art he was very successful. In Venice he was the master of Zuccarelli, the celebrated landscape painter.

SEBASTIANO RICCI.

Ven., 1660-1734.

Born at Curdale di Belluno, the son of poor parents, he tried to teach himself painting; later he went to Venice, and became a pupil of Cervelli, the Milanese artist. He worked in different parts of Italy, gaining a great reputation. He returned to Venice late in life, and died there.

Few artists of his day equalled him in correctness of drawing, but it must be remembered that the standard at that time was not high.

There are a number of works by him and his nephew, Marco Ricci, in the churches of Venice.

DOMÉNICO DEL RÍCCIO.

Verona, 1494-1567.

Doménico del Riccio ("curled," "frizzled") was nicknamed "Brusascorci" ("The Rat-burner"). He was born at Verona, and first studied under his father Doménico, but after his death he went to Florence and became the pupil of J. Ligozzi. He was a painter of some merit, and had some influence on Paolo Veronese.

His works are little known out of Verona.

RIZZO. See CROCE.

CLÓDIO RIDOLFI.

Verona, 1560-1614.

He was born at Verona, of poor but noble parents, and first studied under Dário Pozzo, and then under Paolo Veronese. Later he went to Urbino, and received some instruction from Baróccio. He finally established himself at Corinaldo, in the Marsh of Ancona, where he died.

His drawing was careful and finished, his colouring sometimes beautiful and always reminiscent of the later Venetian school.

ROBUSTI. See TINTORETTO.

GIRÓLAMO ROMANINO.

Bréscia, c. 1485-c. 1556.

Born at Bréscia, the eldest son of a painter who came from Romano (hence his name), Romanino first studied under Ferramola, or possibly Stefano Rizzi. He painted in various towns of North Italy, and between 1509 and 1531 he visited Padua and Venice, adopting a characteristic golden tone from Giorgione.

Romanino was a fresco painter of considerable ability, and an excellent portrait painter. His execution was singularly unequal, and he was often careless in finish and detail.

His chief works are at Bréscia. Owing to the fact that Sevaldo was called "Girólamo da Bréscia," his works have sometimes been ascribed to Romanino.

NICCOLÒ RONDINELLO.

North Italy, c. 1450-60 -after 1500.

He was probably born at Ravenna, and spent some time at Venice, where he studied in Giov. Bellini's school and became one of his most industrious assistants. Rondinello (= "Swallow") settled at Ravenna, where he had a school.

He imitated Giov. Bellini so well that his works frequently pass for those of his master; but he may, however, be readily distinguished from Bellini "by the coldness of his colouring, the want of dignity in his figures, a certain feebleness of drawing, and his cottony clouds" (Layard, i., p. 340).

SALVIATI

(Giuseppe Porta).

Tuscan, 1520-1572.

He was born at Castel Nuova, and when young went to Rome, where he studied with the Tuscan painter Francesco Salviati (= "Sage-coloured"), from whom he took the name by which he is best known. With his master he went to Venice, and became very popular there, being selected by Paolo Veronese to assist in decorating the Library of San Marco.

Salviati sought to combine the drawing of his Tuscan master with the colouring of the Venetians, but his works retained a Florentine character throughout, and he is regarded as belonging to that school.

His best work is in S.M. degli Àngeli, Murano.

SANTA CROCE. See CROCE.

GIAN' GIRÓLAMO SAVOLDO.

Bréscian, c. 1480¹—c. 1548.

He was born at Bréscia, of a noble family, and studied there under Ferramola. He was more of an amateur than a professional painter; his works are consequently rare. In 1508 he was admitted to the painters' guild at Florence. He was living in Venice in 1521 and again in 1548, when Aretino wrote of him as a good fresco painter. Only his easel pictures have, however, come down to us. Lanzi says that when he took up his residence in Venice he became a rival of Titian, not in works of a large scale, but in small pieces executed with great care, which he often presented gratuitously to churches.

It is only recently that Savoldo has become well known and appreciated. He was one of the best landscape painters of his time. His works can be recognised by their rich dark colouring and the peculiar velvetness in his treatment of flesh. He was fond of introducing luminous landscape backgrounds, often with a sunset glow, which gives them a modern appearance.

ANDRÉA SCHIAVONE

(Andréa Meldola).

Ven., c. 1522²—c. 1582.

Andréa was born at Sebénico, in Dalmátia, of poor parents, who migrated to Venice. He was called "Lo Schiavone" ("the Sclavonian"). When he arrived in Venice he was thrown entirely on his own resources, and had even a harder struggle than Tintoretto. A dealer named Rocco paid him twenty-four soldi (about two shillings) a day to decorate chests, and for many years he painted frescoes as an assistant to various masters. He devoted his leisure to the study of oil painting, and in due time he attracted the attention of Titian, who procured him employment in decorating the Library of San Marco. Some writers call Schiavone "the boldest and most successful of Titian's pupils." His life was a perpetual struggle against poverty, and it was only after his death that his pictures were sought after.

Schiavone was one of the first independent landscape painters of North Italy. His colouring was very fine, his compositions bold, free, and spirited; but his drawing was often bad. Tintoretto had

¹ Layard says 1484-5.

² This date is made somewhat later by C. & C. and others.

a high opinion of Schiavone's colouring, and he always kept one of his paintings in his workshop.

There are several fine works by him in Venice.

SEBASTIANI. See BASTIANI.

GIOVANNI BATTISTA TIÉPOLO.

Ven., 1696-1762.

He was born in Venice, and was a scholar of Gregório Lazzarini, an inferior painter, and of Piazzetta; but he formed his style upon the study of the works of Paolo Veronese and other late Venetians. In 1760 he was invited by Charles III. to visit Spain, where he painted several frescoes. Though chiefly known as a wall-decorator, his easel pictures have considerable merit, especially in colour and arrangement.

"He carried his foreshortening from below further than any, so that the soles of the feet and nostrils are the characteristic parts of his figures." (Burckhardt.)

Doménico Tiépolo (1726-1804), his son and pupil, was an inferior painter, but their works are frequently confounded.

They painted many altarpieces for Venetian churches.

TINTORETTO

(Jacopo Robusti).

Ven., 1518¹-1594.

Jacopo Robusti was commonly called "Il Tintoretto" ("The Little Dyer"), from his father's business. He was one of the few Venetian painters who were born in Venice, where he always resided. He worked for a short time in the studio of Titian, but not being on good terms with his master, he left (after ten days, says Ridolfi), and worked by himself, not following the instruction of any particular master. Over the door of his studio he is said to have inscribed, as a definition of the style he preferred, "The drawing of Michael Angelo and the colouring of Titian."

After some years of struggle and poverty, he became famous, and married Faustina, the daughter of Marco di Viscovi, a Venetian nobleman. They lived in a beautiful house in the Calle Larga (No. 3, 162), which is now called Palazzo Camello.

Tintoretto was of a kind and genial disposition, and something of a wit. He was very generous, and his wife, who was quite the opposite, tried in various ways to guard against his prodigality. When he went out she used to give him a small sum of money tied up in a handkerchief, and on his return required an account of how

¹ This is now the generally accepted date of Tintoretto's birth, as has been shown by Dr. Hubert Janitschek, who made very careful researches connected with the life of Tintoretto.

he had spent it ; but Tintoretto, who always came back empty-handed, used to make up some tale about having given it to a beggar or an indigent friend.

Tintoretto was very fond of his daughter, Marietta (1560-1590), whom he instructed in painting, and who worked in his studio dressed as a boy until she was fifteen. She became very proficient as a portrait painter, and received some brilliant offers to go to the courts of Philip II. of Spain and Maximilian, but she refused to leave Venice. She married a German jeweller, and died four years before her father. Tintoretto had a son, Doménico (1562-1637), who attained some renown as a portrait painter.

To acquire a knowledge of foreshortening, in which the Venetians were deficient, Tintoretto made models in wax which he hung up in his studio in a variety of positions, and drew them from every point of view, and under different conditions of artificial light. He also attended anatomical lectures and dissections, to acquaint himself more perfectly with the facts of muscular construction.

Tintoretto was the last great master of the Venetian school, and the most imaginative of all painters. It is only in Venice that he can properly be studied. In judging his works it must be remembered that he worked most rapidly and on a large scale, that he did not care what the public thought of his works, and only completed them when he felt in the humour to do so, and that he was the most unequal of painters. The Venetians used to say that he had three pencils, one of gold, one of silver, and one of iron, which is quite true. The impetuosity of his genius and the extraordinary promptness of his hand, together with his ardent desire for opportunities of distinguishing himself, induced him to paint several large works for the monasteries at Venice for little more than the cost of the materials.

In many respects Tintoretto resembled Michael Angelo, especially in savage originality and energy of will. He lived absorbed in his work, so his life is uneventful in incident. His sole ambition was to surpass himself. The feverish energy of his work acquired for him the name of the "Furioso." His portraits are remarkably fine, and in the painting of flesh he is almost unrivalled. He painted an amazing number of works, some of colossal size, like his "Last Judgment," in the Doges' Palace, the largest oil painting in the world.

Tintoretto acquired some of the technical means by which he afterwards astonished the world from Schiavone, a painter of real genius, who was a friend of his. Tintoretto's pupils and assistants were few in number, and included his two sons, Martin de Vos, of Antwerp, Paolo Franceschi, called Fiamengo, and Odoardo Fialetti.

One of the best criticisms of Tintoretto has been made by Dr. Justi (in his "Life of Velasquez," p. 153), who says that—

"Tintoretto is one of those who have always had quite as enthusiastic admirers as haters, the former amongst artists, the latter mainly amongst the general public. Some feel irritated at his treatment of

the subject, his frivolity ; others see nothing but his pictorial genius, his inexhaustible power of representation."

Sir A. H. Layard says of him :—"No painter has excelled him in nobility and grandeur of conception, and few in poetic intention. If, in the execution of gigantic works which he undertook, he is at times hasty and careless, at others he shows himself a master of technical execution."

"Tintoret m'a fait passer des plus beaux moments de ma vie. Je ne pouvais me rassasier de contempler ses œuvres. On est toujours surpris devant ses tableaux." (Ambrois Tardieu.)

Venice is full of the works of Tintoretto, which are now generally in a bad condition, on which subject Ruskin remarks that—

"Of all the sadness of the wasted and worn aspect of things at Venice, not the least sad is the condition of most of Tintoretto's grandest creations, now foul with the disfigurements of mildew and all but invisible in the dead blackness which has crept over their splendour. Enough is yet to be seen to let us appreciate extraordinary work."

TISI. See GARÓFALO.

TITIAN (Tittiano Vecéllio).

Ven., 1477¹–1576.

Titian, the greatest painter of the Venetian school, was born at Pieve, in Cadore, in the Dolomite Mountains, then belonging to Venice. He was the son of Gregório di Conte Vecelli, a man of some note in his province. The wife of one of his ancestors (Guccello, who died in 1451) had brought the name of Titian into the family, for part of her dowry was the patronage of a chapel in the Pieve district, dedicated to San Tiziano of Oderzo.

Titian received a learned education, and was taught Latin and Greek. Of his early history little is known, but when about ten years old he was sent to the care of a relative in Venice to study art. It has never been satisfactorily established who his first master was ; some say Sebastiano Zuccato, a Venetian mosaicist, gave him his first lessons, and that Titian soon went to Giov. Bellini's studio, but Morelli doubts this, and says that Titian's real artistic development took place under his friend Giorgione, who, though of the same age, was much more precocious in art. All critics agree that Titian owes much to Giorgione, if he was not actually his pupil. There seems to have been a sort of partnership between them, though the exact facts of this cannot be established. Probably Titian's first employment in Venice was as a decorator of houses, it being the custom then to adorn the exterior of palaces with frescoes by talented artists. These, including his frescoes on

¹ This is the date usually given, but it has been doubted by some historians. In a letter dated August 1st, 1571, written by Titian to Philip II. of Spain, he describes himself as an "old man of ninety-five."

the Fondaco de' Tedeschi, have all succumbed to the salt air of Venice.

It is impossible to follow Titian in an unusually long life of ceaseless activity for various persons and princes. Suffice it to say that he resided permanently at Venice, but occasionally spent some months at Padua, Ferrara, and other places where his work required him to go. He enjoyed spending his summers, whenever possible, at his native town in the mountains, the scenery of which he frequently introduced into his landscapes.¹

Titian was always a gentleman, with polished manners and a charming address. His personal and social influence was large, and his circle of friends included many of the foremost men of his time. Much has been written concerning his friendship with Ariosto, whom he met at the court of the Duke of Ferrara, and with Pietro Aretino.

Titian married Donna Cecilia, a Venetian, by whom he had two sons: Pomponio, who gave him much trouble, and Orázio, and a daughter, Lavinia. His wife died in 1530, and Titian's sister, Orsa, then came from Cadore to take charge of his house. He then lived in the "Campo Rotto," which was then a fashionable part of Venice, overlooking Murano and the mountains. The neighbourhood is now built up with workmen's houses, and although Titian's residence is still standing, it cannot be easily found, nor seen as it originally was.² Here Titian lived luxuriously and entertained many prominent visitors to Venice. Vasari visited him twice as a friend, the first time in 1566.

Titian had friendly relations with the Emperor Charles V. and with Philip II. of Spain, and he was created a Knight of the Golden Spur and made a "Count Palatine," and his children were raised to the rank of nobles of the empire.

Titian was very close in money matters and bent on making all he could out of his profession, and he often found difficulty in collecting the sums due to him, even from princes. He tried several times to succeed Giov. Bellini as "official" painter, but it was not until after Bellini's death that Titian entered into all the privileges and immunities enjoyed by a holder of a "broker's patent" in the Fondaco de' Tedeschi.

Titian outlived nearly all of his friends, and died of the plague on August 27, 1576, while still engaged in his profession.³ An exception (regarding those who died of the plague) was made in his

¹ In "Cadore, or Titian's Country," by Josiah Gilbert (London, 1869), will be found a charming account of that district of the Tyrol.

² Titian's house is now numbered 5,526 in the Campo Rotto, in the parish of San Canciano called "Biri," and in that part of "Biri," now known as "Campo Tiziano." A charming account of it and of the entertainments Titian gave there will be found in Gilbert's "Cadore."

³ Titian's last work is the "Pietà," afterwards finished by Palma Gióvane; see p. 86.

case, and he was buried with much pomp by the State in the church of the Frari.

The school of Titian was a large one, but there were very few of his so-called pupils whom he personally taught.¹ There were a number of painters in the Vecelli family: Francesco, Titian's brother, who afterwards became a merchant; Orázio, Titian's favourite son; Marco Vecélio, the nephew of the great master; and Tiziano, the son of Marco, called "Tizianello" ("The Little Titian"); a Fabrizio and a Cesare Vecélio.

Titian's fame is almost unique of its kind, for he was not only the most fashionable painter of his own day, and has remained the most popular of succeeding generations, but he may also be truly called the "painter's painter" of all times. Titian is usually styled a realist, but he was rather a naturalist, for realism, in its technical sense, is opposed to a poetical conception of nature. He was true in almost everything that he painted, if not in detail, at least in general effect. It is generally admitted that he surpassed all others in colour, and that few equalled him in his portraits. His chief characteristic is simplicity. He effectively concealed the means that he employed, and his works show no paint, or what is technically termed the *palette*. The colours that he used are known to have been few and common; it was the infinite changes that he rang upon them, the variety of surface that he extracted from them, which produced his marvellous effects.

There has been much discussion as to the technical means employed by Titian, and various theories have been given about his method of painting; but it is quite probable that Titian hardly knew himself how he produced his effects.² He was in a sense entirely his own master, and he was too independent an artist to be fettered by rules and precepts; he decided upon what he wanted, and then went to work in the simplest and most direct way. He applied to his own use what he found good in others, but he did so for the sake of assimilation rather than for purposes of imitation. Most authorities say that Titian had three distinct manners, the first, hard and dry, resembling his master, Giov. Bellini; the second, acquired from Giorgione, was more bold, and rich in colour; the third, was the result of his mature taste and judgment, and may be termed his own. In his earliest works the principal colours are the gayest a painter can use: red and green; in his later works, orange and blue.³

Titian's practice was to paint from a small paper sketch, and from life, much in the modern way. He did not prepare his canvas with

¹ See the "Table," p. xxvi., for these pupils.

² A full discussion of the subject will be found in Mrs. Merrifield's "General Treatises on the Arts of Painting" (London, 1849).

³ The beautiful green used by the Venetian painters was an artificial pigment formed of copper and vitriol, called *verde vita*. Great care was always taken in the preparation of their pigments.

plaster and sketch in with the stylus, as most of his contemporaries did, and he drew his sketch freely with a brush and liquid brown colour, and then altered and perfected to suit himself. It was contrary to his habit to finish at one painting, and he kept his works on hand for months before completing them. Palma Gióvane said Titian painted more with his fingers than with his brush.

Titian painted incessantly, without fatigue and without passion, during the whole of his long life. He was never in a hurry, and he applied his shrewd business instincts to his profession. He was acknowledged by his contemporaries as unrivalled in skill, and he enjoyed a position almost unparalleled in art history. He accomplished all that could be expected from human exertions. His drawing has been criticised, and he is considered inferior to the greatest masters of Rome and Florence in invention and quality of design; but he has surpassed them all in truth and imitation of nature. Titian's temperament was not poetical or artistic in the true meaning of the word, and although he did not have Giorgione's refinement and poetic feeling, yet his talent shows to the best advantage in the mythological subjects then in such demand by his patrons.

"There is no religion in any work of Titian's; there is not even the smallest evidence of religious temper or sympathies either in himself, or in those for whom he painted. His largest sacred subjects are merely themes for the exhibition of pictorial rhetoric." (Ruskin.)

"The splendour of colour in Titian's portraits is not more remarkable than the force of reality and meaning which is so wanting in his smooth Madonnas, so unnecessary in his luxurious goddesses. The men whom Titian paints are all worthy to be senators or emperors." (Mrs. Oliphant, p. 296.)

"In the case of portraits the system of Titian, and possibly of the school of Venice in general, seems to have been to get the likeness in monochrome and then to put in the colour according to a system as settled as that of the Incans, but utterly different as to technique." (W. J. Stillman.)

"Titian aimed neither at strictness of expression, nor at forcible development of form, nor even directly at ideal beauty; nevertheless the qualities which he attained in the highest perfection were not less high and infinite and natural than those of the other great masters. The beings he creates seem to have a high consciousness and calm enjoyment of existence." (C. & C.)

Although there are many pictures in Venice by Titian, he is not on the whole well represented there. He can best be studied in Madrid. The "Assumption" in the Venice Academy is one of "the twelve world pictures." Ruskin considers that the best example of him is the "Madonna Pesaro" in the Frari.

FRANCESCO TÓRBIDO

(called "Il Moro").

Veronese, 1486-1546.

Francesco Tórbido ("troubled") was born and died in Verona. He was a scholar of Liberale. Vasari and others have asserted that he was a pupil of Giorgione at Venice, which is not probable, though he was influenced by the Venetians. Later he was influenced by the so-called Roman school with deplorable effect.

Torbido excelled as a portrait painter, and several fine examples of his skill in this department of art appear in collections under names of better-known but not more able artists.

ALESSANDRO TURCHI.

Ven., 1580-1651.

Alessandro Turchi ("Turks") was called "L'Obetto," because as a boy he was employed to lead a blind beggar; but some explain the nickname by a squint which he is said to have had in his eyes.

He was born at Verona, and died at Rome. His first master was the Veronese painter Felice Brusasorci; subsequently he studied at Venice and Rome.

His chief excellence lay in the care with which he manipulated his colours. He painted a great number of small pictures, which are cold and mannered, but clearly executed.

GIOVANNI DA ÚDINE.

Ven., 1494-1564.

Giovanni was also called "Nanni Ricamitore" ("John the Embroiderer"), and was born at Údine (Bryan says in 1487). At an early age he was sent to Venice, where he received instruction probably in the school of Giov. Bellini, and not from Giorgione, as stated by Vasari. At a later period he went to Rome, where he was employed by Raphael. After the sacking of Rome he visited various parts of Italy, and finally returned to Údine.

He was particularly distinguished for the representation of fruit and still life of all kinds.

Most of the pictures attributed to him are doubtful.

VAROTARI. See PADOVANINO.

VASSILACCHI. See ALIENSE.

PIETRO VÉCCHIA.

Ven., 1605-1678.

Pietro's family name was Muttoni, but he was so skilful in restoring old pictures that he was nicknamed Vécchia, by which he was always known. He was born at Venice, and was a pupil of Padovanino; but he did not follow his style, applying himself to the study of the works of Titian, Giorgione, etc.

Vécchia constantly introduced some comic accessory, even in his solemn subjects. His execution was fairly good, and his colouring effective, though too red in the flesh tones.

VECELLI. See TITIAN.

PAOLO VERONESE

(Paolo Calieri).

Verona, 1528-1588.

Paolo was the son of Gabriele Caliori (or Cagliari), an obscure sculptor, and was born at Verona, hence his appellation ("the Veronian"). He learnt painting from his uncle, Antonio Badile, whose daughter he afterwards married.

He went to Venice about 1555, where, through a friend, he obtained the commission to paint the ceiling of San Sebastiano. He was successful there over his rivals in a competition for the decoration of the Palace of the Conservatori. When he arrived in Venice, Paolo was already an accomplished artist; but he learnt much from Titian, who held him in high esteem.

Paolo was for a time in Rome with the Venetian ambassador Grimani; and it was on his return to Venice that his brilliant career began. He died in Venice, and was buried in the church of San Sebastiano.

Veronese was a man of amiable manners, of a liberal, generous spirit, and extremely pious. His canvases are nearly always large, and his subjects mythological or Biblical incidents which admit of being rendered with pomp and magnificence. He loved to depict scenes of costly splendour, to which he gave Scriptural names, but which were in reality pictures of the Venetian life of the day. His faces are frequently unrefined and devoid of expression, and the beauty of his figures is more addressed to the senses than to the mind. He painted all subjects, even the most solemn, in the same gorgeous style. He was precisely the painter suited to a nation of successful merchants. His colouring differs from that of his great rivals in its silvery transparency. He painted with great lightness, and glazed less than others; hence his works are not so much damaged.

Paolo was an excellent fresco painter, and some of his frescoes may still be seen at the Villa Masser (Barbaro), near Treviso. He was obliged to shut himself up in the convent of St. Sebastian on account of a quarrel which he had with Zelotti, in which blood had flowed. To this circumstance are due some of his pictures now in the Venice Academy. According to Ridolfi, every one of his works was copied, an honour which other artists did not always enjoy: Yriarte enumerates 185 pictures by Paolo Veronese.

To the school of Paolo Caliori belong his two sons, Gabrielle (1568-1631) and the more talented Carlo (1570-1596), called Carletto, and his brother Benedetto, who, after the death of Paolo, signed pictures under the firm name of "Heirs of Paolo."

VICENTINO

(Andrea dei Michele).

Ven., 1539-1614.

He was born at Venice, and was a pupil of Palma Gióvane. He painted historical subjects in the Doges' Palace and some easel pictures also. He was skilful in the handling of colours, and showed great power of invention; but he was lacking in taste, and he frequently copied figures by other artists. His grounds were not durable, and his pictures have much faded.

A great number of his works are in the Doges' Palace.

THE VIVARINI

(Of Murano, fl. 1430-1503).

There is much confusion regarding the painters of Murano, known under the name of Vivarini. It was about 1430 that António da Murano (Vivarini) founded the celebrated picture manufactory at Murano, opposite Venice, in which a German, apparently of the school of Cologne, called Johannes Alemannus, found employment about 1440. Some authors say that these men were brothers, but that is very doubtful. They are known to have worked together until 1447, and they may be considered as the founders of the Venetian school of painting. From this art factory came everything that was needed for the decoration of church altars.

ANTÓNIO VIVARINI (d. c. 1470) was a native of Murano, and painted in partnership with "Johannes Alemannus" (Giov. Vivarini) until about 1447, when he associated himself with Bartolommeo, believed to have been his younger brother, who took the name of Vivarini. The latest dated work which Antonio painted alone is an altarpiece in Rome, bearing the date 1464. Several works by him and his partners are in the Venice Academy. They show traces of the influence of Gentile da Fabriano, the master of Jacopo Bellini; and it is quite probable that Antonio worked in Gentile's studio with Jacopo.

GIOVANNI VIVARINI is identical with "Johannes Alemannus," and there was no Italian painter of the name of Giovanni da Murano. This German painter, who was in partnership with Antonio da Murano until about 1447, is now generally called Giovanni Vivarini. Their joint works were usually signed "Johannes et Antonius de Murano." It is not known when Giovanni Vivarini died, nor what became of him after he dissolved partnership with Antonio.

ALVISE ("LUIGI") VIVARINI (d. c. 1503) was a kinsman of Bartolommeo Vivarini, under whom he studied. By a mistake some have assumed that there were two painters by this name. There are traces of Paduan influences in his works, and Layard says that, although he commenced his career in the school of Murano, he subsequently came under the influence of the Bellini, and may even have worked with Giovanni. He ranks high among

the Venetian painters of his time. His earliest recorded works were painted about 1464, when he and Carpaccio competed with Giov. Bellini in the decorations for the Scuola di San Girólamo at Venice. These pictures have disappeared. Two of his paintings in the Doges' Palace were destroyed by the fire of 1577.

His chief altarpiece in the Venice Academy is dated 1480.

BARTOLOMMEO VIVARINI. He was probably a native of Cremona who settled in Venice. The precise dates of his birth and death are not known, but his last dated work was painted in 1499. Some suppose, but without much authority, that he was a brother of Antonio Vivarini, with whom he painted an altarpiece (now in Bologna). Up to 1459 he signed himself Bartolommeo da Murano, but afterwards adopted the name of Vivarini.

His style, which shows traces of Paduan influence, was much affected by the arrival at Venice of Antonello da Messina (1473), and by experiments in the new method of oil, which he is said to have been among the first to use in Venice.

There are numerous pictures by Bartolommeo Vivarini in Venice.

ZELOTTI

(Giovanni Battista Farinati).

Verona, 1532-1592.

This artist is called by Vasari Battista da Verona, and by others Battista Fontana and Zelotti, in error. He was born at Verona, and was a pupil of his uncle Paolo, or, according to others, of Badile. He was a friend of Paolo Veronese, and co-operated with him in works at Venice. Vasari calls him a disciple of Titian. His style was grand, but inferior to that of Paolo Veronese. He was particularly good as a fresco painter.

PAOLO ZOPPO

(Bréscia, fl. 1503-1538).

He was a Bréscian by birth, and is said to have been a pupil of Perugino. Some have supposed that he was identical with Vincenzio Foppa the younger, but there is no ground for the assertion. In some respects he imitates Romanino, and he may have studied with Foppa the elder.

THE DOGES AND THE CHIEF EVENTS OF THEIR REIGNS.

Year.	Doge. ¹	Events.
742	DEODATO ORSO . . .	Established Gov. at Malamocco. Was killed in a sedition.
755	GALLA	Banished, and had his eyes put out.
756	DOM. MONEGARO . .	Banished, and had his eyes put out.
764	MAURICE GALBAIO . .	His son is joined as colleague.
779	GIOV. GALBAIO . . .	With his son as colleague driven from Venice.
804	OBELARIO	His two brothers as colleagues; has an interview with Charlemagne. Pepin captures Venetia. The three Doges are deposed.
812	ANGELO PARTECIPAZIO.	His two brothers as colleagues. Seat of Gov. transferred to Rialto: Relics of St. Mark taken to Venice.
827	GIUSTINIANI PARTECIPAZIO	His brother Giov. as colleague.
829	GIOV. PARTECIPAZIO I.	Suppresses an insurrection directed by Obelario, a former Doge. Deposed by the people, but reinstated.
837	PIETRO GRADENIGO . .	His son Giov. as colleague. Saracens destroy Venetian flotilla at Tarento. Put to death.
864	ORSO PARTECIPAZIO I.	His brother Giov. as colleague. Defeat of the Saracens. Enlarges territory of Venice.

¹ There is some variety in the spelling of these proper names.

Year.	Doge.	Events.
881	GIOV. PARTECIPAZIO II.	His brother Orso as colleague. Takes Cammachio and Ravenna. Abdicates.
887	PIETRO CANDIANO I. .	Perished in a naval combat.
887	GIOV. PARTECIPAZIO II.	Again on the throne.
888	PIETRO TRIBUNO . .	Chases the Huns from the lagoons.
912	ORSO PARTECIPAZIO II.	Abdicates and retires to a monastery.
932	PIETRO CANDIANO II.	Enlarges the Venetian States by his conquests.
939	PIETRO BADOUER . .	
942	PIETRO CANDIANO III.	His son as colleague.
959	PIETRO CANDIANO IV.	Killed in a sedition.
976	PIETRO ORSEOLO I. .	Retires to a monastery.
978	VITALE CANDIANO . .	
979	TRIBUNO MEMMO . .	Fights against the Caloprini and Morosini factions. Dies in a monastery.
991	PIETRO ORSEOLO II. .	Conquers Dalmatia. Plague in Venice in 1006.
1009	OTTONE ORSEOLO . .	Deposed three times, and three times reinstated.
1026	PIETRO CENTRANIGO .	Deposed and sent to a monastery.
1032	DOM. ORSEOLO . . .	Abdicates and retires to Ravenna.
1033	DOM. FLABENIGO . .	The sons of Doges are declared incompetent to rule.
1043	DOM. CONTARINI . .	Grado included in the dominion of Venice.
1071	DOM. SILVIO . . .	The Venetian flotilla destroyed near the islands of Ponille. He was dethroned.
1080	VITALE FALIERO . . .	Takes title of Duke of Croatia.
1096	VITALE MICHIELI I. .	Commands the Crusade. Defeats the Pisans.
1102	ORDELAFFO FALIERO .	Re-conquers Zara. Defeats the Huns.
1117	DOM. MICHIELI . . .	Conducts flotilla to Palestine.

Year.	Doge.	Events.
1130	PIETRO POLANO . .	Defeats the Paduans.
1148	DOM. MOROSINI . .	Conquers the island of Corfu.
1156	VITALE MICHIELI II. .	Makes peace with Pisans. Takes Zara and Ragusa.
1173	SEBASTIAN ZIANI . .	Protects Pope Alex. III. against the Emperor of Germany. Senate and Great Council established. Defeats imperial flotilla. Besieges Ancona.
1179	ORIO MALIPIERI . .	Sends flotilla to Palestine. Abdicates.
1192	HENRI DANDOLO . .	Drives Pisans from city of Polo. Fourth Crusade. Co-operates in taking Constantinople.
1205	PIETRO ZIANI . .	New Crusade. Taking of Modon, Coron, and Candia.
1229	GIACOMO TIEPOLO . .	Delivers Constantinople. Re-conquers Zara.
1249	MARINO MORONNI . .	
1252	RENIERO ZENO . .	War in Palestine against Genoese.
1268	LORENZO TIEPOLO . .	Conquers the Bolognese.
1275	GIACOMO CONTARINO .	Abdicates.
1279	GIOV. DANDOLO . .	Commences war against the Patriarch of Aquila.
1289	PIETRO GRADENIGO . .	Genoese victorious over the Venetians. Commencement of "Golden Book" of Venice. Council of Ten instituted.
1310	MARIO GIORGI . .	Sixth revolt of Zara.
1312	GIOV. SORANZO . .	Makes the people take off censures.
1328	FRANCESCO DANDOLO .	Venetians conquered by Mastini, Duke of Verona. Venice annexes Treviso and Bassano.
1339	BARTOLOMMEO GRADENIGO	The Candiots revolt.

Year.	Doge.	Events.
1343	ANDREA DANDOLO .	Turks defeat Venetians at Smyrna. War with Genoa. Venice defeats Huns at Zara.
1354	MARINO FALIERO .	Conspires and is beheaded.
1355	GIOV. GRADENIGO .	Peace with Genoa. War with Hungary and Austria.
1356	GIOV. DELFINO .	Peace with Hungary. Commerce prohibited to patricians.
1361	LORENZO CELSI .	Conquers Genoa and Candia.
1365	MARCO CORNARO .	Revolt of Candia.
1367	ANDREA CONTARINI .	War with Hungary, Padua, and Aquila. Siege of Chiozzia. Defeat of Genoese.
1382	MICHELE MOROSINI .	Plague in Venice.
1382	ANTONIO VENIER .	League with Giov. Galeas of Milan. Venice at the height of her power.
1400	MICHELE STENO .	Vicenza, Padua, and Lepanto annexed. Hungarians defeated at Morta.
1413	TOMMASO MOCENIGO .	Conquest of Friuli and a part of Dalmatia. Commencement of victory over Turks. Doge elected by the people.
1423	FRANCESCO FOSCARI .	Ravenna annexed. Doge deposed. Plague at Venice. Creation of the Inquisition.
1457	PASQUALE MALIPIERO .	Free trade with Egypt.
1462	CRISTOFERO MORO .	War with the Turks.
1471	NICCOLO TRON .	War with the Turks continued.
1473	NICCOLO MARCELLO .	Venetians conquer Scutari.
1474	PIETRO MOCENIGO .	Cyprus annexed.
1476	ANDREA VENDREMIN .	Turks sack Friuli.
1478	GIOV. MOCENIGO .	Peace with Turks. Venice ceded to them the island of Cephalonia. Plague in Venice.

Year.	Doge.	Events.
1485	MARCO BARBARIGO .	
1486	AGOSTINO BARBARIGO .	League between Venice, the Pope and the Duke of Milan against France. They are defeated at Fornone. New league with Louis XII.
1501	LEONARDO LOREDAN .	League of Cambray against the Republic.
1521	ANTONIO GRIMANI .	Venice allied and an enemy in turn of France in the wars with Milan.
1523	ANDREA GRITTI .	League of the Republic with Charles V. against France. War with Turkey.
1528	PIETRO LANDO .	Peace with Turkey. Council of Trent.
1545	FRANCESCO DONATO .	Art attains its apogee.
1553	MARCO TREVISAN .	Titian flourished.
1554	FRANCESCO VENIER .	Tintoretto flourished.
1556	LORENZO PRIULI .	Plague and famine in Venice.
1559	GIROLAMO PRIULI .	Hostilities with Rome.
1567	PIETRO LOREDAN .	Bull against the Republic. Burning of arsenal.
1570	ALVISE MOCENIGO I. .	War with Turkey. Battle of Lepanto. Loss of Cyprus. Henry IV. in Venice.
1576	SEBASTIANO VENIER .	The Pope sends him the "Rose."
1578	NICCOLO DA PONTE .	San Marco finished. Rialto Bridge commenced.
1585	PASQUALE CICOGNA .	Henry IV. recognised king of France by Republic.
1595	MARINO GRIMANI .	Difficulties of the Republic with Pope Paul V.
1606	LEONARDO DONATO .	Reconciliation of the Republic with Rome.
1612	MARCO MEMMO .	War with Austria.
1615	GIOV. BEMBO .	
1618	NICCOLO DONATO .	
1618	ANTONIO PRIULI .	Conspiracy of Duke d'Os- suma.

Year.	Doge.	Events.
1623	FRANCESCO CONTARINI	War with Mantua.
1625	GIOV. CORNARO . . .	Council of Trent revised.
1630	NICCOLO CONTARINI . .	Reconciliation with Austria and Spain.
1632	FRANCESCO ERIZZO . .	Commencement of war with Candia.
1645	FRANCESCO MOLIN . . .	War with Candia continued.
1655	CARLO CONTARINI . . .	War with Candia continued.
1656	FRANCESCO CORNARO . .	
1656	BERTUCCIO VALIER . . .	Continuation of war with Candia.
1657	GIOV. PESARO	War with Candia near its end.
1660	DOMENICO CONTARINI II.	Candia abandoned to the Turks.
1674	NICCOLO SEGREDO . . .	
1676	ALVISE CONTARINI . . .	The people oblige the Council to elect him.
1683	MARC. ANT. GIUSTINIANI	League of the Republic with the Emperor and king of Poland against the Turks.
1688	FRANCESCO MOROSINI . .	Conquest of Morea.
1694	SILVESTRO VALIER . . .	Peace of Carlowitz.
1700	ALVISE MOCENIGO II. . .	Adriatic covered with ice.
1709	GIOV. CORNARO	The Turks take Morea and Candia.
1722	SEBASTINO MOCENIGO III.	Austria makes a port at Trieste to ruin Venice.
1732	CARLO RUZZINI	Neutral in Parma succession.
1735	ALVISE PISANI	Venice declared a free port.
1741	PIETRO GRIMANI	League of Venice with Rome, Genoa and King of Sicily against Tunis and Algiers.
1752	FRANCESCO LOREDAN . .	Revolt of Montenegro suppressed.
1762	MARCO FOSCARINI	Council of Trent attacked.
1768	ALVISE MOCENIGO III. . .	War with barbarians.
1779	PAOLO RENIER	New attacks against the Council of Trent and the Inquisition.

Year.	Doge.	Events.
1788	LODOVICO MANIN (last of the Doges)	Hostilities of France against Venice. The Ionian Isles annexed to France. Venice passes to the dominion of Austria.
1848	DANIELE MANIN	Venice revolts against Austrian rule. Manin, dictator, is compelled to surrender to Austria, August 24th, 1849.
1867	Venice annexed to new kingdom of Italy.	

GENERAL INDEX¹

Abbreviation :-

Acad. = Academy.

Giov. = Giovanni ("John").

S. M. = Santa Maria.

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